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Eine literarische Untersuchung

Inaugural-Dissertation

zur

Erlangung der Doktorwürde der Hohen Philosophischen Fakultät

der

Königlichen Christian-Albrechts-Universität zu Kiel

vorgelegt von

Erich Poetzsche
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Et semel emissum volat irrevocabile verbum.

(Horaz Ep. I, 18. 71.)

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Einleitung.

Der Zweck der vorliegenden Arbeit ist, eine Zusammenstellung aller literarischen Werke, die Richardson bekannt gewesen sein dürften, und damit eine Unterlage für weitere Quellenforschungen zu seinen Romanen zu geben.

Quellen für diese Abhandlung sind: Richardsons Korrespondenz, soweit sie uns erhalten ist, und seine drei langausgesponnenen Romane: „Pamela", „Clarissa Harlowe" und „Sir Charles Grandison", wozu sich noch ein Artikel im Rambler gesellt (Nr. 97. 19. Febr. 1751), der ebenfalls der Feder Richardsons entstammt[1]). Die Korrespondenz Richardsons ist im Jahre 1804 von Miß Barbauld in sechs Bänden herausgegeben worden. Diese Veröffentlichung ist indessen nur eine Auswahl des umfangreichen Briefwechsels, wie er auf uns gekommen ist; auch haften ihr mancherlei Fehler an. Schon die Wahl ist nicht recht glücklich getroffen, denn die Zahl der Briefe, die Richardson zum Verfasser haben, beträgt nur 132, während die übrigen 370 die Bezeichnung tragen: „To Mr. Richardson", deren Inhalt zum Teil auch noch recht unbedeutend ist.

Sodann sind z. B. einige Briefe nicht vollständig ediert[2]), die Noten unter dem Text werden inkorrekt[3]) gegeben oder sind sogar unrichtig[4]); endlich sind die Indices am Ende des Werkes nicht vollständig.

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[1]) Der Beweis, daß dieser Artikel von Richardson herrührt, ist in einem Briefe der Lady Bradshaigh an ihn zu finden, wo es (Corr. VI, 108) heißt: »A few days ago, I was pleased with hearing a very sensible lady greatly pleased with the Rambler Nr. 97. She happened to be in town, when it was published; and I asked, if she knew, who was the author? She said, it was supposed to be one, who was concerned in the Spectator, it being much better written than any of the Ramblers. I wanted to say who was really the author, but durst not without your permission.« — Erhärtet wird dieser Beweis noch durch die Vorbemerkung zu dieser Nummer (Ra II, 126): »The reader is indebted for this day's entertainment to an author from whom the age has received greater favours, who has enlarged the knowledge of human nature and taught the passions to move at the command of virtue.«

[2]) Die Auslassungen sind am Rande der Manuskripte jetzt sämtlich bezeichnet.

[3]) z. B. schreibt Aaron Hill an Richardson (Corr. I, 35): »I was in hopes that in a town, where the best things. I am able to write, are so little regarded, the worst * might have been suffered to sleep in their merited neglect and obscurity.« — Unter * findet sich eine Fußnote von Miß Barbauld: 'Present State of the Ottoman Empire'. Der korrekte Titel dieser Schrift war aber: »Full Account of the Ottoman Empire« laut D. N. B.

[4]) Dr. Young schreibt (Corr. II, 3): » . . . yet must I particularly insist that, when you go to North End, you let Cleopatra and Octavia * know, that by their favour I was so happy; . . . « — * Note: 'The Lives of Cleopatra and Octavia' written by Miß Fielding. — Ich glaube aber nicht, daß sich Young hier auf das Werk von Sally Fielding bezieht. Er spricht in den erwähnten Zeilen offenbar in scherzhafter Weise von Personen. Dazu

Ferner ist in dieser Ausgabe das Forster Manuskript, das die für die Werke Richardsons so wichtigen Briefe enthält, fast vollständig unberücksichtigt gelassen worden. Der größte Teil der dort gesammelten Korrespondenz und anderer Stücke, die sich dort finden, ist in Miß Barbaulds «Correspondence» nicht veröffentlicht, was ich im Gegensatz zu den Angaben in D. N. B. nochmals ausdrücklich betone.

Um daher eine möglichst vollständige Übersicht über Richardsons Belesenheit bieten zu können, mußte ich die Manuskripte dieser sehr reichen Sammlung im South Kensington-, jetzt Victoria and Albert-Museum, einer Durchsicht unterziehen. Einige Stücke daraus gedenke ich in einem Anhang zu meiner Studie zu veröffentlichen.

Was die zweite Quelle zu dieser Arbeit, die drei Romane: Pamela[1]), Clarissa[2]) und Grandison[3]) anbelangt, so besitzen wir eine Ausgabe, die das vollständige, für diese Romane vorliegende Material verwendet, noch nicht. Doch sind des öfteren Gesamtausgaben mit biographischer Einleitung veranstaltet worden, von denen als die wichtigsten zu nennen sind: die von Mangin, 1811, in 19 Bänden; von Walter Scott, 1824, in 3 Bänden, der indessen den Angaben der Miß Barbauld über das Leben Richardsons, die er stark benutzt, absolute Autorität in seiner Einleitung zu des Dichters Werken einräumt. Bis jetzt die beste Ausgabe ist die von Leslie Stephen, 1883, in 12 Bänden. Neuerdings ist auch eine Ausgabe in 20 Bänden von Miß Ethel M. M. M'Kenna, 1900, angezeigt, die nach Chambers nur ein Neudruck der Edition von Mangin ist, ausgezeichnet durch die Beigabe von wertvollen Abbildungen. Ich habe diese Ausgabe noch nicht einsehen können, da sie mir trotz der seit langem betriebenen Nachforschungen der Königlichen Bibliothek zu Berlin und des Britischen Museums in London nicht zugänglich war.

Von den zahlreichen Ab- und Neudrucken ist hier nicht zu handeln, dagegen nenne ich gern als erstes in der Reihe der Werke, die sich mit der Biographie Richardsons befassen, das kurzgefaßte, aber äußerst inhaltsreiche Bändchen von Austin Dobson: „Samuel Richardson"[4]), London 1902, das auch zum ersten Male einen Einblick in die dort nach Perioden gegliederte Korrespondenz ermöglicht.

Als Hauptquelle für biographische Kunde über Richardson wird bislang das Material angesehen, welches Miß Barbauld in der Einleitung zu der schon mehrfach zitierten Ausgabe ihrer Korrespondenz bietet[5]).

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kommt noch, daß »The Lives of Cleopatra and Octavia« erst 1757 veröffentlicht wurden, und der Brief Dr. Youngs datiert vom 9. Juli 1744. — Miß Fielding aber ließ nie ein Werk dreizehn Jahre liegen, ehe sie es publizierte.

[1]) »Pamela, or Virtue Rewarded . . . «, London 1740; 2. Aufl. 1741; . . . 10. Aufl. 1771.

[2]) »Clarissa, or the History of a Young Lady«, London 1748; 2. Aufl. 1749; . . 7. Aufl. 1774.

[3]) »The History of Sir Charles Grandison . . .«, London 1753; 3. Aufl. 1755; . . . 7. Aufl. 1774.

[4]) English Men of Letters-Series, Vol. VIII.

[5]) Nach Prüfung der erhaltenen Manuskripte Richardsons muß ich die Glaubwürdigkeit der Miß Barbauld in einigen Punkten bezweifeln. Vgl. 4, Anm. 4; 81; 85.

Eine wohlangelegte und ziemlich ausführliche Studie, 'biographical and critical', wie sie die Verfasserin selbst nennt, ist das Werk von Clara L. Thomson, „Samuel Richardson", London 1900. Wenig Originelles bietet dagegen die Schrift von Magnussen: „Samuel Richardson, et Afsnit af Romanens Historie", Kopenhagen 1891. Mit Spezialstudien über Richardson und seine Werke sind wir noch im Rückstand. In der Dissertation von Gaßmeyer[1]): „Pamela, ihre Quellen und ihr Einfluß auf die englische Literatur" ist, wie im Verlaufe dieser Abhandlung noch gezeigt werden wird, die Quellenfrage nicht endgültig zum Abschluß gebracht worden.

Einen größeren Abschnitt widmet auch Erich Schmidt unserem Schriftsteller in seiner trefflichen Abhandlung: „Richardson, Rousseau und Goethe".

Dissertationen über Clarissa und Grandison wurden während meiner Anwesenheit in Berlin begonnen.

Möge meine Arbeit einiges brauchbare Material liefern zu dem Fundamente, auf dem die weitere Forschung weiterbauen muß!

Vielen Dank schulde ich Herrn Professor Brandl, der mich zur vorliegenden Untersuchung anregte, und auf dessen Rat ich die Anordnung der Dissertationen von Fuhrmann: „Die Belesenheit des jungen Byron"[2]) und von Droop: „Die Belesenheit Shelleys"[3]) im wesentlichen zum Vorbilde nahm, wenn auch allerdings manche Abweichung von ihrer Behandlungsweise geboten schien: so ist z. B. das entbehrliche „Richardson sagt", „R. zitiert" etc. weggelassen worden; dafür ist stets das Zitat vollständig, soweit es zum Verständnis notwendig war, im englischen Text wiedergegeben, was bei dieser Arbeit schon wegen der schwierigen Zugänglichkeit der Korrespondenz Richardsons und der älteren Ausgaben seiner Werke geboten schien. Der schematische Charakter der Übersicht ist streng gewahrt; alle Bemerkungen, die zu den einzelnen Abschnitten noch zu machen waren, wurden in einer längeren Schlußbemerkung zusammengefaßt.

Zu großem Danke verpflichtet bin ich auch Herrn Professor Holthausen, der durch manchen freundlichen Rat die Arbeit zu Ende führen half, und mich noch auf die vor kurzem erschienene Dissertation von Riedler: „Die Belesenheit Spensers",[4]) sowie auf die Rezension der Arbeit von Droop hinwies.

Endlich kann ich nicht umhin, Herrn Professor Sudhaus für seine freundliche Erlaubnis zur Benutzung des Seminars für klassische Philologie, Herrn Professor Elton aus Liverpool für einige Anregungen und den Herrn Beamten der Forster Library des South Kensington-Museums für ihre große Bereitwilligkeit bei der Durchsicht der Manuskripte Richardsons meinen verbindlichsten Dank auszusprechen.

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[1]) Vgl. die Literaturangaben, Seite X ff.
[2]) Ludwig Fuhrmann: „Die Belesenheit des jungen Byron, Berl. Diss., Friedenau 1903.
[3]) Adolf Droop: „Die Belesenheit Shelleys . . . ", Jen. Diss., Weimar 1906.
[4]) Leipziger Diss., Leipzig 1907.

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Richardsons Korrespondenz.

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[1]) Da die neueren Ausgaben oftmals Kürzungen aufweisen, zitiere ich nach dieser Ausgabe, die ein einfacher Abdruck des Originaltextes ist. Damit aber auch in neueren Ausgaben die Belegstellen nach Möglichkeit eingesehen werden können, gebe ich bei Clarissa und Grandison außer den Bandzahlen die Nummern der Briefe an Stelle der Seitenzahlen, die in allen Ausgaben verschieden sind, und zwar mit vorgesetztem l (= letter). Bei der Pamela war mir das leider nicht möglich, da in diesem Romane Richardsons die Briefform teilweise in Tagebuchform übergeht. Hier gebe ich die Seitenzahl.

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[1]) Hierauf machte mich noch zuletzt Herr Prof. Holthausen freundlichst aufmerksam.

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[1]) Später konnte ich von Cowley auch noch die bekannte Ausgabe von Bell, Edinburgh 1781, einsehen, die seine Werke vollständiger bringt.

Verzeichnis der Abkürzungen.

Artikel im Rambler	Ra.
Clarissa	Clar.
'Correspondence' von Miß Barbauld	Corr.
„ im Forster Manuscript[1])	MSS.
Dictionary of National Biography	D. N. B.
Pamela	Pam.
Preface, Conclusion	Pref. Concl.
Sir Charles Grandison	S. Ch.

[1]) Die Manuskripte wurden nicht nach Seiten, sondern nach Blättern nummeriert. Um ein leichteres Auffinden zu ermöglichen, unterscheide ich daher noch zwischen Vorder- und Rückseite der in den Manuskripten gezählten Blätter, indem ich, wenn es sich um letztere handelt, ein b (back) hinter die betreffende Zahl setze.

Übersicht
über die Belesenheit Richardsons.

Motto:

»There is a time, it is that of youth, for creaming up knowledge, in order the more freely, when at maturity, to pour it forth to their juniors.« (Richardson.)

(Corr. IV, 102.)

Unter der Belesenheit eines Dichters versteht man die Gesamtheit aller literarischen Werke, deren Inhalt ihm, wie durch eigene Zeugnisse dargetan wird, bekannt war. Solche Zeugnisse können sein: Besprechungen von literarischen Erscheinungen in Briefen, Anspielungen auf Dichtungen, Zitate aus — oder Parallelstellen zu — solchen in seinen Werken.

Völlig einwandfrei sind indessen diese Beweise nicht; denn einerseits wird ein Dichter kaum alle Werke besprechen, die er gelesen hat, besonders aber wird er davon Abstand nehmen, wenn sie zu seiner Zeit allgemein bekannt sind; anderseits liegen zwingende Gründe nicht vor, anzunehmen, daß er jedes literarische Erzeugnis, von dem er spricht, auch selbst gelesen habe.

Hieraus ergibt sich mit Notwendigkeit: Es ist nicht möglich, die Belesenheit eines Dichters erschöpfend — auch nur annähernd — darzustellen.

Wir fassen daher den Begriff „Belesenheit" in diesem Sinne: „Bekanntschaft des Dichters mit allen von ihm genannten literarischen Werken".

Bei Richardson nun besitzen wir zuweilen Zeugnisse seiner besten Freunde, daß sie ihm ihre Produktionen zur Beurteilung übersenden. Die Begleitschreiben zu diesen Sendungen sind uns erhalten, dagegen fehlt jeder Beleg von seiten Richardsons, daß er die betreffenden Werke gelesen habe.

Hier ist wohl anzunehmen, daß entweder des weiteren ein mündlicher Austausch stattgefunden hat, oder aber, daß der Brief, worin Richardson seiner Meinung über die betreffende Schrift Ausdruck gibt, verloren gegangen ist. Dagegen ist es wenig wahrscheinlich, daß Richardson solche Werke keiner Durchsicht unterzogen habe. In seiner ganzen Korrespondenz

finden sich vielmehr zahlreiche Beweise dafür, daß er den dichterischen Erzeugnissen aus dem Kreise seiner Freunde stets die größte Aufmerksamkeit widmete und ihnen oft genug überreichliches Lob spendete.

Deshalb habe ich auch diese Werke mit zu den ihm bekannten gerechnet.

Die Zahl der von Richardson gekannten Bücher ist, wie im folgenden gezeigt werden wird, eine verhältnismäßig hohe, zumal, wenn man in Betracht zieht, wie er sich seine Belesenheit aneignete.

Richardson entstammt der Familie eines Tischlers, die mit neun Kindern gesegnet war. Er sagt selbst: »While I was very young, some heavy losses having disabled him[1]) from supporting me as genteely as he wished in an education proper for the function, he left me to choose, at the age of fifteen or sixteen, a business; having been able to give me only a common school-learning.«[2])

Schon als Schüler scheint er indessen seine Belesenheit durch private Lektüre bereichert zu haben, denn er erzählt uns, daß er oft seine Kameraden durch Berichten von Geschichten unterhielt, die er gelesen oder frei erfunden hatte: »I was not fond of play as other boys: my schoolfellows used to call me Serious and Gravity; and five of them particularly were delighted to single me out, either for a walk, or at their's father's house, or at mine, to tell them stories, as they phrased it. Some I told them from my reading, as true; others from my head as mere invention.«[3])[4])

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[1]) Richardsons Vater.

[2]) Corr. I, XXXII Pref.

[3]) Corr. I, XXXII Pref.

[4]) Wie bereits in der Einleitung bemerkt wurde (VIII, Einl.), möchte ich manches, was Miß Barbauld Richardson in den Mund legt, bezweifeln, so z. B. einen Teil des eben Angeführten. Ich habe nämlich im Forster Manuskript die Stelle gefunden, die wahrscheinlich für Miß Barbauld hier zu Grunde gelegen hat. Ich habe auch die übrigen Manuskripte, aus denen Miß Barbauld geschöpft hat, nach Möglichkeit durchgesehen und keine zweite so ähnlich lautende Aussage Richardsons gefunden. (Vergl. auch Schluß: Seite 81; 85.) Die erwähnten Zeilen lauten: »You are probably right in supposing I think too much. From Boyhood, when my Schoolfellows used to call me Gravity and Serious, oftener than by my own name, this was my Fault.« 30. Aug. 1758 (MSS XIII, 125b).

Als er die Schule verließ, trat er in die Lehre bei einem Londoner Drucker, Mr. Wilde, hauptsächlich, weil, wie er hoffte, »it would gratify his thirst for reading.«[1])

Wir sind im Besitze eines autobiographischen Zeugnisses auch aus jener Zeit der Lehrjahre. Richardson schreibt: »I stole from the hours of rest and relaxation my reading times for improvement of my mind.«[2]) Nach Absolvierung seiner Lehrzeit verbrachte er mehrere Jahre als Korrektor, welche Beschäftigung es ihm ebenfalls erlaubte, seine wissenschaftlichen und literarischen Kenntnisse zu erweitern.

Als er es durch seinen nimmerrastenden Fleiß soweit gebracht hatte, daß er eine eigene Druckerei eröffnen konnte, opferte er auch noch freie Stunden, um Vorreden für fremde Werke zu schreiben, die ihm von Londoner Buchhändlern zu diesem Zwecke vorgelegt wurden, gewiß ein Zeichen, daß auf die Gewandtheit seiner Feder großes Vertrauen gesetzt wurde. Er gewann dadurch wieder neue Mittel zur Erweiterung seiner Belesenheit. Nichtsdestoweniger bedauert er es sehr häufig, daß ihm nicht Zeit genug vergönnt war, soviel zu lesen, als er wollte; z. B.: »What stores of knowledge do I lose by my incapacity of reading, and by my having used myself to write till I can do nothing else, or hardly that.«[3])

Ein anderes Mal sagt er: »My business till within these ten or twelve years past filled up all my time. I had no leisure.«[4])

Sogar als vierundsechzigjähriger Greis, der nach vollbrachter reicher Lebensarbeit der Ruhe wohl bedurfte, ruft er noch aus (1753): »What have I lost by writing so much, and reading so little! Now I have done writing, if life be lent me, I must endeavour to recover the power of reading; yet what will be the end of it, if I do, but to shew me, that I ought to have read more and writt less?«[5])

Jede Gelegenheit, die sich ihm bot, sein literarisches Wissen zu erweitern, benutzte er, und auch für die außerenglische Literatur bewies er ein reges Interesse. So schreibt

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[1]) Corr. I, XLI, Pref.
[2]) Corr. I, XLII, Pref.
[3]) Corr. II, 223/224.
[4]) Corr. V, 264/265.
[5]) MSS XI, 31 b.

er z. B. an einen französischen Freund, der es neben dem Abbé Prévost d'Exiles unternommen hatte, seine Clarissa ins Französische zu übersetzen: »I should be glad of literary news as it offers.«[1])

Der Brief an einen seiner jüngeren Freunde, Mr. Lobb, belehrt uns ferner, daß sich Richardson über die wissenschaftliche Forschung und Neuerscheinungen gelehrter Werke stets auf dem Laufenden erhielt: »Who now are your raising geniuses at Cambridge? — What new works are in hand? — I love your Alma Mater!«[2]) Sein Gewerbe, durch das er später sogar zu einigem Wohlstand gelangte, erlaubte ihm zweifellos, sich später eine eigene Bibliothek anzulegen, und vielleicht läßt er uns einen Blick in diese tun, wenn es gelegentlich heißt[3]): »I have numbered over my books I found in the closet; and am not little pleased with them. Stanhope's Gospel; Sharp's, Tillotson's, and South's Sermons; Nelson's Feasts and Fasts; a sacramental piece of the Bishop of Man, and another of Dr. Ganden, Bishop of Exeter; and Inett's Devotions are among the devout books. And among those of a lighter turn, the following not ill-chosen ones: A Telemachus in French, another in English; Steele's, Rowe's and Shakespeare's Plays; that genteel Comedy of Mr. Cibber, the Careless Husband, and others of the same author. Dryden's Miscellanies; the Tatlers, Spectators, Guardians; Pope's and Swift's and Addison's Works.«

Diese Reihe von literarischen Werken macht aber nur einen geringen Teil der Belesenheit Richardsons aus. Welchen Umfang diese etwa hatte, wird nun im folgenden in der Weise gezeigt werden, daß unter den einzelnen literarischen Gattungen jedesmal die Dichter, zeitlich geordnet und mit den Belegstellen aus Richardsons Werken und Korrespondenz, angeführt werden. Eine die gewonnenen Resultate kurz zusammenfassende Übersicht wird dann den Abschnitt beschließen. Wegen der verhältnismäßig schwierigen Zugänglichkeit der Korrespondenz Richardsons und der älteren Ausgaben seiner Werke — die neueren sind oft erheblich gekürzt — biete ich hier den Text

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[1]) Corr. V, 274; Mr. De Freval; vgl. 77f., 86.
[2]) Corr. I, 186.
[3]) Clar. III, l. 95.

der Belegstellen vollständig, soweit der Raum es zuläßt. Die Arbeit gibt damit zugleich einen Auszug des wichtigsten aus der Korrespondenz Richardsons.

I. Englische Literatur.

a) Epische und lyrische Dichter.

Als epische und lyrische Dichter zitiert Richardson:

Addison (1672—1719)	Duncombe (W) (1690—1769)	Mason (1724—1797)
Butler (1612—1680)	Duncombe (S) (1730—[1812)	Milton (1608—1674)
Chapone (1727—1801)	D'Urfey (1653—1723)	Oliver (1695—1764)
Cibber (1671—1757)	Edwards (1699—1755)	Pomfret (1667—1702)
Collier (?)	Farrer (?)	Pope (1688—1744)
Congreve (1670—1729)	Francis (1708—1773)	Prior (1664—1721)
Cotton (1630—1687)	Glover (1712—1785)	Spenser (1552—1599)
Cowley (1618—1667)	Gray (1716—1771)	Swift (1667—1745)
Davenant (1606—1668)	Hill (1665—1750)	Thomson (1700—1748)
Denham (1615—1669)	Howard (1710—1782)	Waller (1606—1687)
Dryden (1631—1700)	Leapor (1722—1746)	Whitehead (1715—1785)
Duck (1705—1756)		Young (1683—1765)

Edmund Spenser (1552—1599).

I don't wonder, that you are in such raptures with Spenser. What an imagination! What an invention! What painting! What colouring displayed throughout the works of that admirable author! — In description no man never will come up to Spenser. (Corr. II, 245)

Oh that Spenser, Milton, Shakespeare may be handed down in their own unborrowed lights to the latest times! (MSS XII, 16)

I am glad, you are so happily engaged in Spenser. He, Madam, is a tutor of fire, fancy, imagination; yet charmingly natural and harmonious: The Prince of Poets in His Time, says his monument — the Prince of Poets in any time may be justly said. (MSS XI, 31 b)

People are sorry Mr. U.[1]) has undertaken an edition of

[1]) Mr. Upton's Spenser-Ausgabe.

your Spenser; much people, I mean, as wished one from your hands. I have great regard for this gentleman, and wish success to his undertaking. I inclose a specimen and proposal of his; . . . I do not find that he has any assistance from Mr. West. (MSS XII, 30)

Weiterhin hat sich Richardson über Spenser zu einem seiner Freunde geäußert, wie einige Briefe von diesem, Mr. Edwards[1]), bezeugen:

I take very kindly your exhortations to me, in regard to Spenser. (Corr. III, 25)

As to what you write about my ever-honoured Spenser, it really gives me a very sensible concern. (Corr. III, 13)

Sir William Davenant (1606—1668).

And I must needs repeat to you, Mr. B., four lines of Sir William Davenant, upon a Lady, who could not possibly deserve them so much as yours does:

She ne'er saw Courts; but Courts cou'd have outdone
With untaught Locks, and an unpractis'd Heart;
Her Nets, the most prepar'd could never shun;
For Nature spread them in the Scorn of Art.
(Pam. III, 169)

Edmund Waller (1606—1687).

The gentle Waller says, »Women are born to be controlled«. Gentle as he was, he knew that. (Clar. IV, 1 41)

Women, born to be controul'd,
Stoop to the Forward and the Bold[2]), says Waller.
(Clar. VIII, Postscriptum)

John Milton (1608—1674).

Treatise on Divorces (1644).

Have you, Madam, who are an admirer of Milton, read his Treatise on Divorces? (Corr. VI, 191)

Ein Freund Richardsons, Aaron Hill[3]), bestätigt dessen Kenntnis auch der Prosaschriften Miltons in folgenden Zeilen:

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[1]) Vgl. 24, 48, 96ff.

[2]) Beide Verse beziehen sich wohl auf dieselbe Stelle in Wallers Gedicht: 'Of Love' (V. 13 u. 14). »For Women (born to be controul'd) Stoop etc. . . .«

[3]) Vgl. S. 17f., 35, 46, 51.

It pleases me, that your sentiments concerning Milton's prosewritings agree with those, I threw out. (Corr. I, 2)

Paradise Lost (1667).

I do not think, that were Milton's Paradise Lost to be now published as a new work, it would be well received. (Corr. I, 120)

It is a sign that you are mistress of a Paradise, and are happy, sleeping and waking. It is a sign that all is harmony within! and that nothing but pleasantness can approach you, even in your slumbers. Such had the first Adam and the first Eve (does not Milton tell you so?) before the Fall. (Corr. VI, 26)

Strange work have I made with your's and Mr. D.'s verses from Milton, of Eve's prudery; . . . (Corr. IV, 133/134)

Upon the whole of his behaviour and conversation, he put me in mind of that character in Milton: (B. II, 112—117):

— His tongue
Dropt manna, and could make the worse appear
The better reason, to perplex and dash
Maturest counsels; . . .[1]) (Clar. III, l 65)

A little encouraged, pray, Sir, said I, let me ask one question — whether you do not think, that our Milton, in his Paradise Lost, shews himself to be a very learned man? (S. Ch. I, l 13)

Milton justifies you, in his account of the behaviour of your common grandmother, on the first interview between her and the man for whom she was created.

— — — — — — — — — — — — — — — — — —

Pray, Sir, be pleased . . . to repeat the lines: I have no remembrance of them; — (B. VIII, 500—508).

She heard me thus; and, tho' divinely brought,
Her virtue, and the conscience of her worth,
— — — — — — — — — — — —
Wrought in her so, that seeing me, she turn'd.
(S. Ch. III, l 25)

. . . — But to have done, for the present, with Milton:

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[1]) Bei längeren Zitaten gebe ich nur die ersten Zeilen.

What shall I do to acquit myself of the addresses of this Count of Belvedere? (S. Ch. IV, l 1)

Do you think, my dear, that, had he been the first man, he would have been so complaisant to his Eve as Milton makes Adam? [So contrary to that part of his character, which made him accuse the woman to the Almighty.*]

* The woman that thou gavest me, tempted me, and I did eat[1]). (S. Ch. VI, l 15)

Milton, Madam, let me tell you, is infinetely obliged to the great antients; and his very frequent allusions to them, and his knowledge of their mythology shows it; etc. . . . (S. Ch. I, l 13)

But Sir Charles, said Mr. Deane, don't you think that Shakespeare, who lived before the great Milton, has an easier, pleasanter and more intelligiblé manner of writing than Milton? If so, may it be not owing to Milton's greater learning, that Shakespeare has the advantage of that immortal poet in perspicuity? . . . etc. . . .[2]) (S. Ch. VII, l 37)

Milton, I think, makes the pest minx retort upon the poor man, for not restraining her by his authority and superior judgment. (MSS XII, 67b)

Auch den Ausgaben der Werke Miltons widmet Richardson Interesse, was durch Briefstellen von ihm und seinem Freunde Edwards bestätigt wird. Richardson schreibt:

I am entirely of opinion with you, my Lord, in relation to pictures in books, written on divine subjects. Those in Milton, for example, in which the angels are represented cloathed and the man and woman quite naked, are equally absurd and indecent. (Corr. V, 140)

Edwards schreibt:

I have the same sentiments about Dr. N.'s performance

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[1]) Freie Wiedergabe der Stelle, die in Paradise Lost, Buch X, V. 137 bis 143 so lautet:

'This woman, whom thou mad'st to be my help,
— — — — — — — — — — — — — —
She gave me of the tree and I did eat.'

[2]) Es ist unmöglich, oft mehrere Seiten umfassende Betrachtungen Richardsons hier wiederzugeben. Ich lasse daher als Belegstelle nur einen ganz kurzen Abschnitt folgen, soweit er zum Verständnis des Zusammenhanges notwendig ist.

as you have, and think it a shame, that he should get so much more for a bad edition of the Paradise Lost than the divine Milton did for the original[1]). (Corr. III, 11/12)

Samuel Butler (1612—1680).

Hudibras (1663/64).

I greatly admire, what you say of Hudibras. And yet, dear Ladies, I cannot but think, that Butler has a better excuse for his fools than the author of the Foundling.[2])

MSS XV, II, 98b)[3])

Hudibras questions well (Part III, Canto I, 23—26):

What mad lover ever dy'd
To gain a soft and easy bride?
Or, for a lady tender-hearted,
In purling streams, or hemp, departed?

(Clar. IV, 1 9)

And if what Hudibras tells us is true, the dear fugitive has also abundance of pleasure to come (Part. II, Canto III, 1—6):

Doubtless the pleasure is as great
In being cheated as to cheat.
As lookers on find most delight,
Who least perceive a juggler's slight.
. . . etc. . . .

(Clar. V, 1 6)

While the jolly widow, laughing out, praised the captain as one of Hudibras's metaphysicians, repeating (Part. I, Canto I, 149—150):

He knew what's what, and that's as high
As metaphysic wit can fly.

(Clar. V, 1 12)

The Author of Hudibras has somewhere a description that would suit us, when met in one of our caves, and comparing our dismal notes together: this is it: Suppose me described (Part. II, Canto I, 105 ff.):

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[1]) Dr. N. = Dr. Newton; vgl. S. 96.

[2]) Tom Jones, or History of a Foundling (1749) v. Fielding. Vgl. S. 43 f., 49.

[3]) Oft sind die Manuskripte eines Bandes des Forster MSS in mehrere Abteilungen gegliedert. Ich gebe dann wie hier die betreffende Abteilung durch eine kleine römische Zahl am Fuße der Bandzahl an.

He sat upon his rump,
His head like one in doleful dump:
Betwixt his knees his hands apply'd.
. . . etc. . . .

(Clar. VII, l 2)

I will suppose him professing with Hudibras, after he has praised me beyond measure, for graces of his own creation (Part. II, Canto I, 563—564):

The sun shall now no more dispense[1])
His own but Harriet's[2]) influence.

(S. Ch. I, l 15)

Sir John Denham (1615—1669).

Cooper's Hill (1642/45).

But happening in conversation to prefer some things in the Cooper's Hill to some in Windsor Forrest..., I offended that gentleman. (MSS XIII, II, 12)

Abraham Cowley (1618—1667).

I am glad that Cowley takes his turn with you. Cowley has great merit with me; and the greater, as he is out of fashion in this age of taste. And yet I wonder, he is so absolutely neglected, as he wants not point and turn, and wit, and fancy, and an imagination very brilliant: nor puts a reader to vast trouble to understand him — a great matter in this age of dictionary-learning and index-learning, in which our study is to get knowledge without study, and a smattering is almost all that is aimed at.[3])

(Corr. II, 229)

The Mistress; or Several Copies of Love-verses (1647).

Then I mentioned some verses of Mr. Cowley, which had

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[1]) Im Original: 'The Sun that shall no more dispense'.
[2]) Richardson setzt «Harriet's» für «your bright».
[3]) Auch Pope hatte 1737 an Cowley in den folgenden Versen erinnert:

Who now reads Cowley? If he pleases yet,
His moral pleases, not his pointed wit;
Forgot his epic, nay Pindaric art,
But still I love the language of his heart.

been laid under my cushion in our seat, at Church, two Sundays ago, by some unknown hand; — — —

Take heed, take heed, thou lovely maid!
Nor be by glittring ills betray'd!
Thyself for money! O let no man know
The price of beauty fall'n so low!

(Pam. III, 351)

Pindaric Odes.

For, as Cowley says (Destiny, Str. II, v. 11—15):

An unseen hand makes all our moves:[1])
And some are great and some are small;
Some climb to good, some from good fortune fall:
Some wise men, and some fools we call:
Figures, alas! of speech! — For destiny plays them all.[2])

(Clar. IV, 1 36)

Cowley, she said, had defined ill prettily by negatives (Ode of Wit Str. I, v. 5—6) — — — — — — — — — — — — — —:

A thousand diff'rent shapes it bears;
Comely in thousand shapes appears.
'Tis not a tale, 'tis not a jest; . . .
. . . etc. . . .[3])

(Clar. IV, 1 56)

Fragments.

... Those charming lines against ambition used to delight me much (Fragm. VI. Of Greatness, v. 3—6):

If e'er ambition should[4]) my fancy cheat
With any wish so mean as to be great,
Continue, Heav'n,[5]) still from me to remove,
The humble blessings of the[6]) life I love![7])

(Pam. III, 223)

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[1]) our; im Text: their.

[2]) them; im Text: us.

[3]) Mit dem Verse: 'Tis not a tale . . .' und den folgenden Zeilen fügt Richardson Str. III, v. 5 ff. an die erste Strophe; auch hier scheint er auswendig zu zitieren, da er sonst bei poetischen Zitaten absichtliche Auslassungen andeutet.

[4]) should; im Text: did.

[5]) Statt des Kommas steht im Text ein Ausrufungszeichen.

[6]) the; im Text: that.

[7]) Mit Bezug auf die Abweichungen habe ich mehrere verschiedene Ausgaben von Cowleys Werken von 1692 ab verglichen und gefunden, daß in diesen Stellen völlige Einstimmigkeit unter den verschiedenen Texten herrscht. Die Abweichungen scheinen daher von Richardson herzurühren.

Charles Cotton (1630—1687).

Scarronides; or the First Book of Virgil Travestie (1664—1670).[1]

A person of honour asked me, the other day, what he[2] could mean by saying, . . . that he had followed Homer and Virgil, in his Amelia. I answered that he was justified in saying so, because he must mean Cotton's Virgil Travestie; where the women are drabs, and the men are scoundrels.

(Corr. VI, 154/155)

John Dryden (1631—1700).

Mac Flecknoe (1682).[3]

Vgl. S. 21.

Alexander's Feast (1697).

v. 12—15 u. 16—20.

Happy, Happy, happy pair!
None but the rake[4] deserves the fair.

(Corr. IV, 190)

Happy, happy, happy pair!
None but the good[5] deserves the fair!

(S. Ch. V, l 3)

Eben diese Stelle findet sich noch einmal:

(S. Ch. VII, l 5)

(v. 97/98):

Softly Sweet, in Lydian measures,
Soon he sooth'd his soul to pleasures.

(S. Ch. II, l 2)

Palamon and Arcite (1700).[6]

Yet in Dryden's Palamon and Arcite have I just now met with a passage, that has in it much of our Bob's case.

(Clar. VIII, l 16)

She broke out to me in these lines of Dryden:

(Buch I, 169/170)

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[1]) Es folgten 6 weitere Auflagen noch innerhalb Cottons Lebenszeit.

[2]) Gemeint ist Fielding.

[3]) Richardson meint hier offenbar das Gedicht von Dryden, da er in der bezeichneten Belegstelle noch andere Werke Drydens denjenigen Popes gegenüberstellt.

[4]) u. [5]) Im Texte heißt es brave.

[6]) Bearbeitung von Chaucers 'Knightes Tale'.

— — —[1]) Fairer to be seen
Than the fair lily on the flowry[2]) green!
(Clar. III, l 58)

Dryden says (Buch III, 1015; 1025/26):

The cause of love can never be assign'd:[3])
'Tis in no face; but in the lover's mind!
(Clar. I, l 31)

Sally . . . bid me the lines I once shewed her, of my favourite Jack Dryden, as she always familiarly calls that celebrated poet:

— Women to new joys unseen may move;
There are no prints left in the paths of Love.
(Clar. VI, l 9)

Dryden once I thought said well in these bouncing lines:

Man makes his fate according to his mind,
The weak, low spirit fortune makes her slave:
But she is a drudge, when hector'd by the brave.
. . . etc. . . .
(Clar. VIII, l. 50)

. . . you shall convince them, that Virgil's Amor omnibus idem (for the application of which I refer you to the Georgic as translated by Dryden)[4]) is verified in you; . .
(Clar. II, l. 5)

Siehe Seite 32f.

Thomas d'Urfey (1653—1723).

Yet I am afraid the little pagans will be less alive to a Christian hymn than to the sprightlier Phillida, Phillida of Tom Durfey. (S. Ch. VIII, l. 60)

Aaron Hill schreibt:

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[1]) Ergänze: The young Emilia (in Drydens Text).
[2]) flow'ry; im Text: flowery.
[3]) Nicht wörtlich zitiert: möglicherweise liegt hier eine Verwechslung von Seiten Richardsons vor. Die Verse lauten:
(1015) The cause and spring of motion from above. (Love)
— — — — — — — — — — — — — —
(1025) Nor can they last beyond the time assigned
(1026) By that all seeing and all making mind.
[4]) Übersetzungen aus Vergil erschienen zuerst 1697.

... In our present condition such a writer as Mr. D'Urfey would have been better adapted than Mr. Glover.[1])
(Corr. I, 10)

Wäre Richardson dieser Name nicht bekannt gewesen, so hätte Hill, wie er es zu tun pflegte, eine kurze Charakteristik des Autors gegeben oder einige Werke von Thomas D'Urfey aufgezählt.

Matthew Prior (1664—1721).

I am of Prior's opinion as well as you, my Miss Highmore, in the main. (Corr. II, 213)

Let me answer in Matthew Prior's two lines on his hoped-for auditorship — — —:

— — Let that be done, which Matthew doth say,
Yea, quoth the Earl — but not to-Day.
(Clar. V, l 36)

I make no doubt, but you have doubled down the «useful places,» as honest Matthew Prior says. (Clar. VI, l 65)

... As Prior says:
What serious is, thou turn'st to farce; (Clar. VII, l 84)

Aaron Hill (1665—1750).

Would to heaven that all men had the same (I am sure I may call it just) opinion of your works that I have.
(Corr. I, 120)

Your writings require much thought to read, and to take in their whole face. (Corr. I, 120)

Gideon; or the Patriot, an epic Poem (1716).

As to your particular title of this great work, I have your pardon to beg, if I refer to your consideration, whether epic, truly epic, as the piece is, you would choose to call it epic in the title page; ... (Corr. I, 122)

I have just lost my dear and excellent-hearted friend, Mr. Hill, author of Gideon. (Corr. V, 199/200)

Northern Star (um 1718).

Nobody can have more universality of love to the whole

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[1]) Siehe auch Seite 25.

human species than myself; or can more heartily subscribe the sense of Mr. Hill's two lines in his Northern Star:

'Mankind's my country! — born no matter where;
For man's a denizen of earth and air.'

(Corr. II, 230)

The Tears of the Muses (1737).

Hill schreibt an Richardson:

I now intreat your acceptance of a poetical present[1]), of the satirical kind . . .; you will be startled a little at the title, but may always be sure you have nothing to fear in my copies. (Corr. I, 12)

Go to Bed Tom; afterwards the Fanciad (1743).

Hill schreibt an Richardson:

Do me the favour to accept an Easter-offering from me. The title may a little startle[2]) you; but you will find the satire (as it should be always), general, and levelled against things, not persons. (Corr. I, 89/90)

John Pomfret (1667—1702).

On Prospect of Death (1700).

(A Pindaric Essay.)

Mr. Pomfret in his prospect of Death, which I dipped into last night from a collection in your closet, which I put in my pocket, says:

(I, V 10ff.):

Merely to die, no man of reason fears;
For certainly we must,
As we are born, return to dust;
. . . . etc. . . .

Mr. Pomfret, therefore, proceeded I, had such apprehensions of this dark state as you have. And the excellent divine . . . says:

It must be done my soul: But' tis strange,
A dismal and mysterious change,

[1]) Es muß dieses Gedicht gemeint sein; die gleiche Abfassungszeit von Brief und Gedicht deutet darauf mit Sicherheit hin. Miß Barbauld läßt davon nichts verlauten.

[2]) Go to bed Tom, afterwards the Fanciad (Barbauld).

When thou shalt leave this tenement of clay,
And to an unknown — somewhere — wing my way[1].
... etc. ... (Clar. VIII, l 19)

Jonathan Swift (1667—1745).

Cadenus and Vanessa (1713).

Vgl. dazu S. 41 f.[2])

William Congreve (1670—1729).

In Imitations of Horace (Lib. I, Ode IX).

(III, 12—15):

... This praise so expanded his heart, that he sung the following lines from Congreve, as he told us they were:

Youth does a thousand pleasures bring,
Which from decrepid Age will fly;
The Flow'rs that florish in the Spring,
In Winter's cold Embraces die. (Clar. III, l 61)

Colley Cibber (1671—1757).

Odes.

Oh! — and lest I forget, Mr. Cibber ... came to tea by my preengagement: and there he read his Pindaric and Horatian Ode, and the translation of another Ode: 'Ad Melpomene'. (Corr. II, 241)

Vgl. auch S. 36.

Joseph Addison (1672—1719).

And what Mr. Addison says of Liberty, may — — — be said of Health:

(Letter from Italy to the Rt. Honourable Charles, Lord Halifax 1701):

It makes the gloomy face of nature gay;
Gives beauty to the sun, and pleasure to the day[3]).
(Clar. VI, l 82)

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[1]) Die Verse gehören Pomfrets Gedicht nicht an.

[2]) Die Belegstellen wurden des Zusammenhanges halber erst auf Seite 41 f. gegeben.

[3]) Im Text (V. 125—126):

Thou mak'st ...
Giv'st ...

Mr. Addison, said Mr. Walden, is a writer admired by the ladies.

— — — — — — — — — — — — — — — — — —

If Mr. Addison, Sir, has not the honour of being admired by the gentlemen, as well as by the ladies, I dare say, Mr. Walden will not allow that this authority should decide the point in question; and yet as I remember, he greatly extols Milton. — — — (S. Ch. I, l 13)

The Campaign (1704).

To express myself in the words of an ingenious man, to whose works your sex ... are more obliged than to those of any single man in the British World:

(V. 101/102):

Great souls by instinct to each other turn,
Demand alliance, and in friendship burn.
(S. Ch. III, l 25)

Siehe auch S. 36, 46f.

Dr. Edward Young (1683—1765).

Night Thoughts (1744/45)[1]).

As you propose to write to your bookseller, he will give you that account of the sale of your excellent piece[2]), which I cannot but by enquiry of him. (Corr. II, 6)

My dear Sir, you that have been so admirable a teacher of this very doctrine 'to learn to die with safety and comfort', in your excellent Night Thoughts, must be more than a learner. (Corr. II, 46)

Especially, as you have touched upon it, with great feeling in more places than one, in your Night Thoughts, so long ago — 'My Master knows me not, etc. ...' — (Night Fourth) (Corr. II, 50/51)

But my favourite author says:

Yet, with a sigh o'er all mankind, I grant,
In this our day of proof, our land of hope,

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[1]) Die erste Gesamtausgabe trug den Titel: »The Complaint; or Night Thoughts«.

[2]) Es handelt sich hier, wie aus der Abfassungszeit hervorgeht, um einen Abschnitt der Night Thoughts, die bekanntlich zuerst einzeln veröffentlicht wurden.

The good man has his clouds that intervene,
Clouds that obscure his sublunary day;
But never conquer. (Night Seven, Part. II)
(S. Ch. II, l 7)

The Sailors Song to the South (1755).

Dr. Young schreibt:

To support my own spirits, I have been singing a song, which I send you, and I wish, it may be at all your taste.
(Corr. II, 34)

Collection of his works.

Dr. Young is very well. He is about to give the world a collection of his works, at the entreaty of booksellers, who have a property in them, in four twelves volumes ... etc. ...
(Corr. IV, 112)

Ein weiteres Zeugnis dafür, daß Richardson die poetischen Werke Youngs kennt, wird durch einen Brief der Lady Bradshaigh an ihn abgelegt:

The lines you sent me of Dr. Young's[1]), ought to convince you, ..., that the only difficulty you can meet with, is the prevailing with yourself to think the difficulty is over, when once you endeavour to come over it; for so it is, in fact. (Corr. VI, 101)

Alexander Pope (1688—1744).

I admire Mr. Pope's genius and his versification: But forgive me, Sir, to say, I am scandaliz'd for human nature, and such talents, sunk so low. Has he no invention, Sir, to be better employ'd about? — No talents for worthier subjects? — Must all be personal satire, or imitations of other temples of fame, Alexander's Feasts, Cooper's Hills, Mac Flecknoe's etc. . . Yet his Essay on Man convinces me, he can stand upon his own legs. (MSS XIII, II, 16)

... But happening in conversation to prefer some things, in the Cooper's Hill to some in Windsor Forest, and Dryden's Alexander's Feast to the Ode on St. Cecilie, and even take

[1]) What moral grandeur fills the well-wrought scene, A sword undrawn makes mighty Caesars mean (nach Barbauld waren es diese Zeilen).

the liberty to think Mr. Theobald would give a better edition of Shakespeare than Mr. Pope, I offended the Gentleman, and have reason to think Mr. Pope too. (MSS XIII, II, 12)

The Dunciad (1712).

All I would take the liberty to offer, is, that, whether some particular paintings by way of contents, to the particular strong place, which you would wish to be most attended to; like what Mr. Pope has prefixed to his New Dunciad.

(MSS XIII, II, 6.)

The Iliad (1715).

. . . and Mr. Pope, admirable as his translation of the Iliad is said to be, cannot have done him justice.

(S. Ch. I, I 13.)

Essay on Man (1732/34).

As to what I meant, of the contents or printings to the strongest places, when all are so strong that a common reader will sure know, which to prefer, you will see, Sir, in the pieces I send you, that Mr. Pope, in his Essay on Man . . ., has taken the method I presume to hint at.

(MSS XIII, II, 8)

Siehe auch Seite 21: das erste Zitat.

Imitations of Horace (1735ff.).[1])

Thus also Horace wished to be affected:

— — — — — — — — — — — — — — — — — —

(Epistle I to Augustus 337 ff.)

thus Englished by Mr. Pope:

Yet lest you think I rally more than teach,
Or praise malignly Arts I cannot reach;
Let me, for once, presume to' instruct the times
To know the Poet from the Man of Rhymes.
. . . etc. . . . (Clar. VIII, Postscriptum)

Richardson liest auch kritische Werke über Pope, denn er schreibt:

(Essay on Man Ep. I, 87 ff.)

What think you of the following criticism of a lady on these lines of Pope?:

[1]) Die Zahlen gebe ich nach der neuen Ausgabe von Ward: »The Poetical Works of Alexander Pope«, London 1907.

‚He sees, with equal eye, as God of all,
A hero perish, or a sparrow fall;
Atoms or systems into ruin hurl'd;
And now a bubble burst, and now a world.'
... etc. ... (Corr. III, 39)

John Duncombe (1729—1786).

Female Genius (1754).[1])

I like the title of Female Genius for Mr. D.'s poem; and in my opinion, where there is one good title, there is no occasion for an alias: but every man has a right to name his own child as he pleases .... (Corr. III, 88)

Your friend, Mr. Wray, quarrels also with the title of Mr. Duncombe's poem; while his father, a worthy and ingenious man, thus in a letter to me, defends, or rather excuses it: ... etc. (Corr. III, 85)

I have told the ladies, that this poem, which so plainly points them out, ought to produce them ... etc. (Corr. III, 86)

Sonnet to Mr. Edwards.

Disapproving his imitation of the style of Spenser.

Mr. Duncombe schreibt an Richardson:

'If you approve the design of the following sonnet[2]) you may, if you please, communicate it to your friend. (Corr. II, 294)

Richardson antwortet:

Your sonnet, dear Sir, well as I like it, will not be communicated to Mr. Edwards by me, for reasons I will read to you, the next time I have the pleasure of seeing you. (Corr. II, 297)

Dr. William Oliver (1695—1764).

Myra: a pastoral dialogue sacred to the memory of a lady who died 29. Dec. 1753, aged 25.

Are you acquainted with good Dr. Oliver? Have you interest enough, if you are not, to procure the perusal of his

[1]) Veröffentlicht in dem obigen Jahre unter dem Titel: 'Feminead'.

[2]) Miß Barbauld gibt den hier angeführten Titel. Im Anhang druckt sie eines dieser Sonette von Edwards.

Myra? The father most pathetically breaks forth in every line of it. I am charmed with it. I have wept with him, and by reading it to some of my girls, have raised compassion in them and given them distress. (Corr. II, 103)

Thomas Edwards (1699—1755).

I wish none but Mr. Edwards would attempt his [1]) style and his manners; and he, only in sonnets: for there he may undoubtedly, I think, rival that Prince of English Poets[2]).
(Corr. II, 245)

Most heartily do I thank you for your two new sonnets.
(MSS XII, 27b)

I send you inclosed copies of your charming sonnet.
(Corr. III, 4)

A thousand thanks to you, my dear Mr. Edwards, for the copies of your Sonnet to the Archbishop [3]), and his worthy letter in return. (MSS XII, 93)

Edwards schreibt an Richardson:

Do not be surprized that I send you a few more of my sonnets. (Corr. III, 78)

James Thomson (1700—1748).

1730 The Seasons.

Aaron Hill schreibt:

To the Author of the Seasons will you be so good as to return my thanks, for his remembering an old friend.
(Corr. I, 103)

Hieraus folgt, daß sowohl der Dichter wie auch das genannte Werk Richardson bekannt gewesen sein müssen.

Stephen Duck (1705—1756).

Poems (1736).

Aaron Hill schreibt an Richardson:

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[1]) Spensers. Vgl. S. 7f.

[2]) Es ist hier ein Versehen im D. N. B. zu verbessern, wo es bei Edwards (XVII, 129) heißt: »Edwards was a writer of Sonnets etc. . . . but interesting, as being upon the Miltonic model . . .« Der Fehler ist nach den hier angeführten Zitaten klar: es soll heißen: 'upon the Spenserian model'.

[3]) Archbishop Herrig; vgl. Corr. III, 78.

I am very much obliged to you for your present of Duck's poems. (MSS XIII, I, 7)

Hill schreibt wiederum:

I am, therefore, very glad to hear, the honest Author of the Poems you last sent me, has been introduced to your acquaintances. MSS XIII, I, 10)

Dr. Samuel Howard (1710—1782).[1])

Don't you remember the lines of Howard[2]), which once you re'd to me in my Ivybower?

From Death we rise to Life: 'Tis but the same,
Thro' Life to pass again from whence we came.
With shame we see our Passions can prevail,
Where Reason, Certainty and Virtue fail.
. . . etc. . . .

(Clar. VII, 1 89)

Philip Francis (1708?—1773).

(Horace 1742 u. 1746).

We have a new play in action, translated from the French — — — by the translator of Horace, Mr. Francis . . .

(Corr. III, 34)

Richard Glover (1712—1785).

Leonidas (1737).

Aaron Hill schreibt an Richardson:

I thank you for the pleasure I have received from Leonidas, which excellent poem I herewith return you. I am told, the author is young; and I gather comfort, in his right, for the rising generation. (Corr. I, 10)

Siehe auch S. 16 f. unter D'Urfey.

[1]) Samuel Howard verfaßte einige Lieder in diesem Genre. Unter den uns erhaltenen Werken, die ich einsehen konnte, finden sich obige Verse nicht. (Vergl. Anm. 2.)

[2]) Ich kann hier nicht mit Bestimmtheit angeben, ob diese Zeilen von Dr. Samuel Howard herrühren. Möglichenfalls liegt hier eine Verwechslung Richardsons vor, möglichenfalls meint Richardson aber auch den Dichter Henry Howard (1514—1547), der mir leider zum größten Teile nicht zugänglich war; doch glaube ich nicht, daß seine Kenntnis noch über Spenser in der englischen Literatur hinausreichte. — Gestützt wird meine Annahme durch einen Brief an Aaron Hill, wo Richardson sagt: 'Dr. Samuel Howard has great merit with me'. (MSS XIII, I, 28).

William Whitehead (1715—1785).

Essay on Ridicule (1743).

This has made me pleased with Whitehead's Essay on Ridicule; a piece which shews the goodness of the author's heart, so much preferable to that of the head alone.
(MSS XIII, II, 6)

All I would take the liberty to offer, is, that, whether some particular paintings by way of contents, to the particular strong place, which you would wish to be most attended to; like what Mr. Pope has prefixed to his New Dunciad, or Mr. Whitehead to his Essay on Ridicule, would not flash its beauties upon the lazy or Indolents who hate to think.
(MSS. XIII, II, 6)

Thomas Gray (1716—1771).

My opinion of Mr. Gray's Odes? — You know, I admire the author. (Corr. II, 310)

Mary Leapor (1722—1746).

I am afraid we shall want matter of Molly Leapor's works to make out the bulk of a new volume. (Corr. II, 246)

Poems on Several Occasions (1748/51).

. . . A copy[1]) to be prefixed to the sweetly easy poems of Molly Leapor, had it not been written, I should have advised the measure; . . . (Corr. II, 253)

Mr. Edwards schreibt an Richardson:
I thank you for sending me Molly Leapor.
(Corr. III, 24)

William Mason (1724—1797).

Elfrida 1752.

I am pleased to hear you gave Elfrida a perusal; I greatly like it. (MSS XII, 43)

In Dodsley's Miscellanies, there are two or three pretty pieces of Mr. Mason. (MSS XI, 97b)

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[1]) Sonnet of Miß Highmore. (Barbauld.)

Hester Chapone 1727—1801.

(Miß Mulso).[1])

Has Miss Mulso written any more Odes? — She was at Canterbury, last autumn. A robin used to visit her every morning, to which she was very beautiful. (MSS XII, 72)

Mr. Edwards schreibt an Richardson:

I am very much obliged to you for the sonnet.[2])

(Corr. III, 54)

Susannah Duncombe (1730?—1812).

(Miß Highmore).[3])

Do I condemn your sonnet, Madam? — Indeed, I don't. I think it has no little merit . . . (Corr. II, 253)

She[4]) has written an Ode to Content; which I think, at least, equal to any thing she has done. (MSS XII, 72b)

Siehe auch S. 23: John Duncombe.

Jane Collier (?).[5])

You will not forget to make my respectful Compliments to Miss C.; and obtain for me her consent, if she has no objection, to the inserting her charming Ode upon Wisdom[6]) in the new edition, now printing at length; the last edition having only the three last stanzas, as set to music.

(Corr. II, 236)

Siehe auch Seite 45.

Miß Farrer (?).[7])

Mr. Edwards schreibt an Richardson:

I give you many thanks for that sweet little Ode[8]) of Miß Farrer's. (Corr. III, 94)

Ebenderselbe:

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[1]) So in der Corr. Richardsons bekannt.

[2]) Miß Mulsos (Anm. der Miß Barbauld).

[3]) Unter diesem Namen zunächst in Richardsons Corr. bekannt.

[4]) Miß Highmore.

[5]) Lebenszeit nicht genau bekannt. Sie war eine Tochter von Arthur Collier (1680—1732).

[6]) Mit voller Namensunterschrift in den Manuskripten zu Richardsons Corr. abgedruckt.

[7]) Nicht im D. N. B.

[8]) Ode to Cynthia (Miß Barbauld).

I return you many thanks for Miss Farrer's Ode to the Spring; it is a charming piece, and must do her honour with all judges. I wish I could see that to Cynthia.
(Corr. III, 90)

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b) Dramatiker.

Als Dramatiker kennt Richardson:

Addison (1672—1719)	Gay (1685—1732)	Shadwell (1640—1692)
Cibber (1671—1757)	Hill (1665—1750)	Shakespeare (1564 bis 1616)
Congreve (1670—1729)	Jones (1721—1770)	Sheridan (1724—1766)
Dryden (1631– 1700)	Lee (1653—1692)	Steele (1672—1729)
Fenton (1683—1730)	Moore (1712—1757)	Young (1683—1765)
Fielding (1707—1754)	Otway (1652—1685)	
Francis (1708?—1773)	Philips (1675?—1749)	
Garrick (1717—1779)	Rowe (1674—1718)	

William Shakespeare (1564—1616).

Shakespeare, with all his beauties, would, as a modern writer, be hissed off the stage. (Corr. I, 120)

One play of our celebrated Shakespeare will give infinitely more pleasure to a sensible mind than a dozen English-Italian Operas. (Pam. IV, 86)

But, surely, our Shakespeare himself, one of the greatest geniuses of any country or age (who, however, is an adept in the superior learning and knowledge of nature), would not have been a sufferer, had he had a greater share of human learning . . . (S. Ch. VII, 1 37)

If your Ladiship has seen Shakespeare illustrated by the Author of the Female Quixote[1]), I should be glad of your opinion of that performance. (MSS XI, 31b)

I have nothing to say in favour or disfavour of the Shakespeare illustrated. Some pieces are not calculated for more than the present age of time, I should rather say. But this, endeavouring, to rob Shakespeare of his invention, proposes possibly a more durable existence. Yet I would not wish to be the author of so individious a piece; and the less,

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[1]) Der Verfasser ist Charlotte Lennox. Siehe Seite 45.

as he has infinite merits. Great injured Shade, I will for ever revere Thee, for what I have read, and many years ago, seen acted of Thine; and I hope to live to read the rest of Thee; the far greater part, which has been postponed, as the Reformation of the Roman Governor of Judaea was, in hopes of a more convenient season than yet I have found. (MSS XI, 49b)

Warburton's Shakespeare and Pope's Works would always be accompanied by Mr. Edward's two volumes.

(Corr. III, 74)

Have you seen Johnson's proposals for a new edition of Shakespeare? — I will inclose you one of them.

(Corr. III, 136)

Romeo and Juliet.

(IV, Sc. 3):

The catastrophe of Shakespeare's Romeo and Juliet may be truly called horrid.

— — — — — — — — — — — — — — — — — —

Are not these reflexions of Juliet, just before she took the opiate, which was to lay her asleep, till Romeo came to find her among the tombs of her ancestors, as well as the expedient itself truly horrid?

How, if, when I am laid into the tomb,
I wake before the time that Romeo
Comes to redeem me?
. . . etc. . . .

(Corr. IV, 218)

Midsummer Nights Dream.

. . . On the cover of a letter wrote these lines from Shakespeare: — — —

(III, Sc. 2):

And will you rend our ancient love asunder,
To join with them[1]) in scorning your poor friend?
. . . etc. . . .

(S. Ch. V, l 19)

The silent awe, the humble, the doubting eye, and even the hesitating voice, better shew it by much than, as our beloved Shakespeare says (V, Sc. 1):

[1]) Im Text für them: men.

— — —[1]) The rattling tongue
Of saucy and audacious eloquence.
(Clar. III, 1 2)

Richard III.
(V, Sc. 4):
A line[2]), a line!
A kingdom for a line!
(Clar. VI, 1 71)

Much Ado about Nothing.
(V, Sc. 1):
Shakespeare says well[3]), 'that Youth is the spring of life,
The bloom of gaudy years'.
(Clar. III, 1 61)

Twelfth Night.
. . . When you read to me those lines of your Shakespeare: — — — — —
(II, Sc. IV):
— — — She never told her love;
But let concealment, like a worm i'th' bud,
Feed on her damask cheek: She pin'd in[4]) thought;
. . . etc. . . .
(S. Ch. IV, 1 1)

Dieselbe Stelle in einem Briefe gegen Ende:
Strange work have I made with yours and Mrs. D's verses from Milton . . . and with Shakespeare's charming description of the lady with her concealed love[5]). (Corr. IV, 133/134)

Julius Caesar.
Like Caesar to the Roman augur, which I heard you tell of, who had bid him (I, Sc. 2):
»Beware the Ides of March«
— — — — — — — — —

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[1]) Zu ergänzen: I read as much as . . .
[2]) Statt horse. Ob Richardson dies aus Shakespeares Stück Richard III. hat, muß dahingestellt bleiben, da gerade dieses Zitat schon zu Richardsons Zeiten von Mund zu Munde ging, also sprichwörtlich geworden war.
[3]) Nicht ganz wörtlich zitiert. In der Falstaff-Edition lautet die Stelle: »His May of youth and bloom of lustlihood«.
[4]) R. apostrophiert gern das e der Impf.-Endung 'ed.'
[5]) Diese Bemerkung Richardsons bezieht sich offenbar auf die oben angeführten Zeilen.

(III, Sc. 1):

The Ides of March,

said Cesar,

seing the augur among the crowd, as he marched to the Senate-house, from which he never was to return alive,

The Ides of March are come

. . . etc. . . .

(Clar. III, 1 48)

. . . And indeed, at the time she spoke them, these lines of Shakespeare came into my head.

(III, Sc. 1):

Thy heart is big. Get thee apart, and weep!
Passion, I see, is catching: — — — etc.

(Clar. IV, 1 55)

Hamlet.

(I, Sc. 5):

That I do love her, 'O all ye host of heaven' [1])
Be witness! . . .

(Clar. VII, 1 49)

Shall we go through your Shakespeare's Hamlet to-night? —

(S. Ch. IV, 1 1)

Then in English breaking out into that line of Hamlet, which she had taken great notice of, when we read that play together:

(I, Sc. 4):

Angels and ministers of grace defend us!

(S. Ch. IV, 1 5)

Troilus and Cressida.

(IV, Sc. 5):

Thou rememberest what Shakespeare, in his Troilus and Cressida, makes Hector, who, however, is not used to boast, say to Achilles, in an interview, and which, applied to this watchful Lady . . . will run thus:

Henceforth, o watchful fair-one, guard thee well: [2])
For I'll not kill thee there! nor there! nor there!

. . . etc. . . .

(Clar. IV, 1 43)

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[1]) Bei Shakespeare: »O all you host of heaven! O earth!«

[2]) Bei Shakespeare: »I'd not believe thee. Henceforth guard thee well,« etc. . . .

Othello.

Thou wilt say I rave. And so I do.
(III, Sc. 3):
Perdition catch my soul, but I do love her.
(Clar. I, l 31)

Measure for Measure.

(III, Sc. 1):
Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot;
. . . etc. . . . (Clar. VII, l 2)

The Tempest.

(III, Sc. 1):
— — — Full many a lady
I've eyed with best regard; and many a time
The harmony of their tongues hath into bondage
Brought my too diligent ear. — — — etc. . . .
(Clar. I, l. 31)

John Dryden (1631—1700).

His usual walk is by pauses, as if (from the same vacuity of thought which made Dryden's clown whistle) he was telling his steps .... (Clar. I, l 21)

All for Love (1668).

For Mr. Dryden well observes, that (IV, Sc. 1):
Men are but Children of a larger Growth:
Our Appetites are apt to change as theirs,
And full as craving too, and full as vain.
... etc. ... (Pam. IV, 301/302)

The Spanish Friar (1680).

. . . And I believe, there is a pleasure to be found in being good, reversing that of Nat. Lee's madmen,
(II, Sc. 1):
— which none but good men know[1]).
(Clar. III, l 12)

[1]) Richardson verwechselt hier Lee's Cesar Borgia (S. 34f.) mit einem Drama von Dryden; ihm schwebt offenbar die Stelle in The Spanish Friar (II, 3) vor, wo es heißt: »There is a pleasure sure In being mad, which none but madmen know.« Richardson zitiert auch diese Verse wohl auswendig. — Soweit es möglich war, habe ich die Zitate in Drydens Werken aufgesucht.

And in a lucid hour his memory served him to repeat those lines of Dryden:

O that I less could fear to love this being,
Which, like a snow-ball, in my coward hand,
The more 'tis grasped, the faster melts away.
(Clar. III, l 50)

What ever is, is in its causes just:
— But pure blind man
Sees but a part o' th' chain, the nearest link;
... etc. ... (S. Ch. II, l 17)

Thomas Shadwell (1640—1692).

Mac Flecknoe (1682).

Siehe hierzu S. 21 f. unter Pope. Nicht nur aus der Satire Drydens, sondern auch als Dramatiker wird Shadwell Richardson bekannt gewesen sein.

Thomas Otway (1652—1685).

The Orphan (1680).

The Orphan perhaps owes its success more to this consideration than to any other. Its characters are all of a private family; tho' in high, yet not in princely life. (Corr. IV, 221)

What a fool has Otway made of Castalio [1]), raving against the whole sex; ... etc. ... (S. Ch. VI, l 1)

The History and Fall of Caius Marius (1680/81).

He put me in mind of Otway's apothecary in his Caius Marius; as borrowed from the immortal Shakespeare:

Meagre and very rueful were his looks;
Sharp misery had worn him to the bones.
... etc. ... (Clar. VI, l 68)

Venice Preserved (1682).

Young schreibt an Richardson:

Your critics, on seeing the first two or three acts of Venice Preserved, Theodosius, and the Orphan, would have adviced that the innocent and amiable Belvidera, Monimia,

[1]) Castalio ist der Sohn des Acasto. Vgl. das Personenverzeichnis zum 'Orphan', leicht zugänglich in der Mermaid Series.

and Athenais, should be made happy; and thus would have utterly ruined our three best plays. (Corr. II, 5)

Im Zusammenhang mit der vorstehenden Äußerung Dr. Youngs scheint Richardson folgende Bemerkung in seiner Clarissa abgefaßt zu haben:

Mr. Bedford's objection, that virtue ought not to suffer in a tragedy, is not well considered: Monimia in the Orphan, Belvidera in Venice Preserved, Athenais in Theodosius . . . are instances, that a tragedy could hardly be justly called a tragedy, if virtue did not temporarily suffer, and vice for a while triumph. (Clar. VII, 1 44)

Clarissa! O there's music in the name,
That, soft'ning me to infant tenderness,
Makes my heart spring like the first leap of life.

. . . But couldst thou have believed that I . . . could adopt those over-tender lines of Otway?

(Clar. I, 1 31)

Nathaniel Lee (1653—1692).

Gloriana (1676).

You will see all these excellencies . . . ., in this my Gloriana:

Mark her majestic fabrik! — She's a temple,
Sacred by birth, and built by hands divine;
. . . etc. . . . (Clar. III, 1 64)

Oedipus (1679)[1]).

Mowbray . . . amusing himself in our friend's library, which is . . . chiefly classical and dramatical, found out a passage in Lee's Oedipus.

(III, Sc. 2):

When the sun sets, shadows that shew'd at noon
But small, appear most long and terrible;
So, when we think fate hovers o'er our heads,
Our apprehensions shoot beyond all bounds:
. . . etc. . . . (Clar. VII, 1 50)

Theodosius (1680).

Siehe S. 33 f. unter Otway.

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[1]) Von Lee und Dryden verfaßt.

Caesar Borgia (1680).

Vgl. S. 32 unter Dryden, wo Richardson offenbar dieses Stück, in dem Lee nach seiner Meinung realistisch einen Wahnsinnigen schildert, mit «The Spanish Friar» verwechselt:

The contemplations of Lee's madman, surely, are most true, in his Cesar Borgia, but most horrid too.
(MSS XIII, 27)

And so far was Mowbray a-propos in the verses from Nat. Lee which thou hast transcribed:
(III, Sc. 1): 'Merely to die, no man of reason fears';
is a mistake say thou, or say the autor, what ye will.
(Clar. VII, I 53)

Aaron Hill (1665—1750).

Alzira, or Spanish Pride humbled (1738).

Aaron Hill schreibt an Richardson:

To-morrow, on Wednesday, I expect my copy of Alzira, from the house; I will, then, direct it to your hands.
(MSS XIII, I, 5)

Ebenderselbe:

I send you inclosed the copy of Alzira, together with the Prologue and Epilogue. (MSS XIII, I, 8)

Derselbe:

It is a year or more, too ... that they were bringing on Alzira, at Drury Lane House; I revised and altered that play, and sent it them, improved and strengthened to very great degree; with the additional name to it of Spanish Pride humbled: and the seasonable popular prologue I here inclose you, which I writ at Mr. Fleetwoods pressing desire ....

The management there is so loose, that I question, whether it ought yet to be so far depended on, as to deserve your thinking of another edition, to be ready against its acting.
(Corr. I, 109)

The Roman Revenge (1738)[1]).

Aaron Hill schreibt an Richardson:

What you tell me, concerning my Caesar, gives me the pleasure you intended it should; but I receive it from a different quarter. (Corr. I, 3)

When I told him, how much I was favour'd with some

[1]) 1738 als »Caesar« geschrieben.

of your pieces, and particularly with your Caesar, of which long ago I had spoken to him, he was very earnest with me to lend it him. (MSS XIII, II, 53)

Merope (1749)[1]).

... When I have been at Merope, on Friday, and at the fair on Saturday, I shall have spent these six days without a retired hour. (Corr. VI, 346)

William Congreve (1670—1729).

Time, in the words of Congreve thou sayst, will give encrease to her afflictions. (Clar. VII, 1 1)

Siehe auch S. 19. Richardson wird Congreve nicht nur als Dichter, sondern auch als Dramatiker kennen gelernt haben.

Colley Cibber (1671—1757).

The Careless Husband (1704).

Siehe S. 19.

'The Lady's Lecture' (1748)[2]).

(A theatrical Dialogue.)

Mr. Cibber had written a dialogue between a father and a daughter; — the intention, to show that the paternal authority and filial obedience may be reconciled! . . . He read it to the Speaker and me. (Corr. III, 317)

A dialogue between a father and a daughter . . ; he read it to the Speaker; who thought it better managed than he expected: but referred him to me upon it; for I was present, and objected to it. (Corr. II, 204/205)

Joseph Addison (1672—1719).

Siehe S. 46 f.

Cato (1713).

I proudly, like Addison's Cato, delighted to give laws to my little senat. (Clar. VII, 1 1)

I was very desirous that the anecdote of Addison's death-scene should be inserted. . . . (V, 1). (Corr. II, 54)

Sir Richard Steele (1672—1729).

Siehe S. 47.

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[1]) Bearbeitung von Voltaires Merope.

[2]) Niemals aufgeführt. (D. N. B.)

The Tender Husband (1703).

I will now give you my shallow notions of a Comedy: The Tender Husband. . . etc. . . (Pam. IV, 74)

Nicholas Rowe (1674—1718).

Or to describe her in a softer style with Rowe:
The bloom of op'ning flowr's, unsullied beauty,
Softness and sweetest innocence she wears;
. . . etc. . . . (Clar. III, 1 64)

The Fair Penitent (1703).

I have frequently thought . . ., that if Belton's admired author, Nic. Rowe, had had such a character before him, he would have drawn another sort of Penitent than he has done, or given his play, which he calls the Fair Penitent, a fitter title. (Clar. VII, 1 44)

These lines of Rowe have got into my head (III, 1; 54ff.):
Teach me some power, the happy art of speech,
To dress my purpose up in gracious words;
. . . etc. . . . (Clar. V, 1 2)

Rowe justly says (III, 1; 98f.):
To be good, is to be happy: — angels
Are happier than men[1]), because they're better.
(Corr. III, 255)

Well says Rowe:
The wise and active conquer difficulties
By daring to attempt them. Sloth and folly
Shiver and shrink at sight of toil and hazard,
And make th'impossibility they fear. (Clar. III, 1 58)

Ulysses (1706).

The lines, my dear, are from the Poet's Ulysses: You have heard me often admire them; and I repeated them to him: (Ullyss. II, 3)
Habitual evils change not on a sudden;
But many days must pass, and many sorrows:
Conscious remorse and anguish must be felt,
To curb desire, to break the stubborn will,
And work a second nature in the soul,

[1]) 'mankind' im Text. (Vgl. Belles Lettres Series, Section III: The English Drama; the Fair Penitent and Jane Shore by Nicholas Rowe, edited by S. Ch. Hart, M. A. Boston 1907).

Ere virtue can resume the place she lost;
'Tis else Dissimulation —
... etc. ... (Clar. III, 1 20)

Ambrose Philips (1675?—1749).

The Distressed Mother (1725).

The play I first saw, was the Tragedy of the Distressed Mother, and a great many beautiful things, I think, there are in it. ... etc. .... (Pam. IV, 57)

The motive of Andromache (for hers is the most perfect character in the piece, and designed to be so by the poet) to save her son, is the best a woman could have ... etc. ... (Pam. IV, 63)

Elijah Fenton (1683—1730).

Mariamne (1723).

I can now account for, and justify Herod's command to destroy his Mariamne, if he returned not alive from his interview with Caesar.[1]) (Clar. III, 1 31)

At what plea does the excellent Clementina hint? Is it not a Herodian one*?

*Herod directed, that his Mariamne should be put to death that she might not be the wife of any other man, if he returned not alive from the court of Augustus Caesar, before whom he was cited to answer for his conduct, which had been obnoxious to that prince, in the contest between him and Antony for the empire of the world. (S. Ch. VI, 1 20)

Dr. Edward Young (1683—1765).

The Brothers (1753).

I do not know, why I did not mention Dr. Young's Tragedy. No reason for it, but hurry and forgetfulness.

Will it be hereafter believed, that the Earl of Essex had

[1]) Es muß hier zweifelhaft erscheinen, ob Richardson mit diesen Bemerkungen auf der gen. Tragödie fußt. Mir ist es wahrscheinlich, da Mariamne, die eine freie Übersetzung des Voltaireschen Stückes war, zu Richardsons Zeiten vielfach aufgeführt und allgemein besprochen wurde.

a run; and that a play[1]) of the author of the Night Thoughts was acted to thin houses but just eight nights?

(Corr. VI, 246)

Auch die anderen Dramen von Young dürften Richardson bekannt gewesen sein, da Young wohl nahezu als der beste Freund Richardsons gelten kann.

John Gay (1685—1732).

The Beggar's Opera (1728).

I am very fond of the Polly Peachum Song from a play of Gay's. Do you know it? I will send you a copy of it.

(MSS XII, 71b)

Henry Fielding (1707—1754).

Pasquin (1736).

Before his Joseph Andrews (hints and names taken from hat story, with a lewd and ungenerous engraftment) the poor man wrote without being read, except when his Pasquins etc. roused party attention . . . (Corr. IV, 286)

Sir Philip Francis (170?—1773).

Eugenia (1751).

We have a new play in action translated from the French[2]) of a lady at Paris, by the translator of Horace, Mr. Francis, called Eugenia. (Corr. III, 34)

Edward Moore (1712—1757).

The Gamester (1753)[3]).

I heard the greatest part of the Gamester, read by Mr. Garrick, before it was brought upon the stage. On the whole, I much liked it. I thought it a very affecting performance. There are faults in it, but I think it a moral and seasonable piece. (Corr. VI, 245/246)

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[1]) Es muß hier die Tragödie »The Brothers« gemeint sein, denn nur sie wurde fast gleichzeitig und im Jahre 1753 mit Jones' Earl of Essex (vgl. S. 40) auf die Bühne gebracht.

[2]) Cenie (Barbauld).

[3]) In der Biographia Dramatica ist auch Garrick als Bearbeiter des Gamester genannt.

David Garrick (1717–1779).

I never saw him on the stage; but of late I am pretty well acquainted with him. (Corr. I, 123)

Mr. Aaron Hill schreibt an Richardson:

As to Mr. Garrick, give me leave to say, which is, that he was actually long ago engaged in Irene[1]).

(MSS XIII, II, 101/102)

Da Richardson nach seinem eigenen Geständnis mit Garrick persönlich bekannt war, so dürfte er ihn wohl auch als Dramatiker kennen gelernt haben.[2])

Henry Jones (1721—1770).

Earl of Essex (1753).

Vgl. Seite: 38/39 und Anm. 1 auf Seite 39.

Mrs. Frances Sheridan (1724—1766).

Sie gehörte zu Richardsons bevorzugten Korrespondenten, auch kennt er ihren Roman Sidney Bidulph (vgl. Seite 45); es besteht also wohl kaum ein Zweifel, daß er auch mit ihren dramatischen Schöpfungen bekannt geworden ist. Auch zu ihrem Gatten Thomas (1719—1788) ist er in freundschaftliche Beziehungen getreten, was aus zahlreichen Briefen an Mrs. Sheridan hervorgeht.

---

c) Prosaschriftsteller.

1. Erzähler.

Richardson nennt nur

Collier (?)	Fielding (S) (1710 bis 1768)	Sidney (anderweitig belegt) (1554—1586)
Defoe (1661—1731)	Lennox (1720—1804)	Swift (1667—1745)
Fielding (H) (1707 bis 1754)	Sheridan (1724—1766)	

Es scheint indessen sehr unwahrscheinlich, daß er nicht ein Werk von Smollet oder andere der Prosaisten seiner Zeit

[1]) Vermutlich ist hier Johnsons Irene gemeint.

[2]) Vgl. über die Bearbeitungen Garricks, sowie über seine eigenen Dramen die Biographia Dramatica, Vol. I u. III.

kennen gelernt haben sollte. Hier mangelt es nur an Belegen. Bemerkenswert ist immerhin, daß die Erzählungsliteratur nur sehr schwach vertreten ist, im Verhältnis zu den anderen literarischen Gattungen.

Sir Philip Sidney (1554—1586).

Arcadia 1590.

Einen direkten Beleg, daß Richardson den Roman gelesen hat, gibt es nicht. Doch hat er den Namen der Pamela wahrscheinlich dieser Schäferdichtung entnommen.[1])

Daniel Defoe (1661—1731).

But as Mr. Daniel de Foe (an ingenious man, tho' a dissenter) observeth: (But indeed it is an old proverb; only I think, he was the first that put it into verse):

God never had a House of Pray'r,
But Satan had a Chapel there.

(Clar. VII, 1 75)

Aus den Worten 'an ingenious man' geht hervor, daß Richardson mit Defoe auch sonst bekannt ist, und sicherlich hat er den Robinson (1719), sowie andere von Defoes zahlreichen Prosawerken gelesen.

Jonathan Swift (1667—1745).

Swift is not so much a favourite with us as with the Irish. The men of wit and taste will always admire him, and in every country — but they are few. (Corr. IV, 87)

The Tale of a Tub (1704).
The Battle of Books (1704).

Have you, Madam, read Swift's Tale of a Tub? — I have Sir. Then, Madam, resumed Mr. Walden, you no doubt read, bound up with it, The Battle of the Books; a very fine piece, written in favour of the ancients, and against the moderns.

(S. Ch. I, 1 12)

Thou wilt be a madder Jack than he in the Tale of a Tub, if thou givest an active opposition to this interview.

(Clar. VII, 1 1)

[1]) Vgl. darüber Gaßmeyer S. 11.

Cadenus and Vanessa (1713).

. . . You may gather from that really pretty piece of his, Cadenus and Vanessa, how much he flattered her, and that he took great pains to gloss over that affair. (Corr. VI, 175)

The Journal of a Modern Lady . . . . by the Author of Cad. u. Van. (1729).

I remember once to have seen a little collection of letters and poetical scraps of Swift's, between him and Mrs. Van Homrigh, this same Vanessa, which, the bookseller then told me, were sent him to be published from the originals by this lady, in resentment of his perfidy. (Corr. VI, 175/176)

I join with your Ladyship most cordially in all you say of the author, of the Dean, and of the Dean's savage behaviour to his wife, and Vanessa; as it is of a piece with all those of his writings, in which he endeavours to debase the human, and to raise above it the brutal nature.

(Corr. VI, 153)

Miss Jervois behaved very discretely. With what pleasure did she hang on every word that fell from the lips of her guardian! I thought more than once of Swift's Cadenus and Vanessa. (S. Ch. II, 1 2)

Whoever has seen Dean Swift's lady's dressing-room, will think of this description of Mr. Belford, not only more natural, but more decent painting, as well as better justified by the design and by the use that may be made of it.

(Clar. VIII, 1 19)

Gulliver's Travels (1726).

What I mean by all this, is, to let thee see, what a stupid figure I shall make to all my own family, if my Clarissa has been capable, as Gulliver in his abominable Yahoo Story phrases it, of saying the thing that is not. (Clar. VII, 1 71)

If thou hadst, I believe thou wouldst hate a profligate woman, as one of Swift's Yahoos; . . etc.

(Clar. VIII, 1 19)

As to my own health, I may say with the Dean of St. Patrick's:

»That old vertigo in my head,
Will never leave me till I'm dead.«

(Corr. IV, 81)

Henry Fielding (1707—1754).

Your late brother's knowledge of writing was but the knowledge of the outside of a clock-work machine, while yours was that of all the finer springs and movements of the inside.[1]) (Corr. II, 104/105)

So long as the world will receive, Mr. Fielding will write. Have you ever seen a list of his performances? (Corr. IV, 286)

Mr. Fielding has over-written himself, or rather under-written; and in his own journal, seems ashamed of his last piece; and has promised, that the same Muse shall write no more for him. (Corr. IV, 59)

Joseph Andrews (1742).

Nothing than a shorter life than I wish him, can hinder him from writing himself out of date. The Pamela which he abused in his Shamela, taught him how to write to please, tho' his manners are so different. (Corr. IV, 285)

Vgl. Seite 39.

He is in every paper he publishes under the title of the Common Garden,[2]) contributing to his own overthrow. (Corr. III, 27)

Tom Jones (1749).

Tom Jones is a dissolute book. Its run is over, even with us. Is it true, that France had virtue enough to refuse the licence of such a profligate performance? (Corr. V, 275)

In his Tom Jones, his hero is made a natural child, because his own first wife was such. Tom Jones is Fielding himself, hardened in some places, softened in others. (Corr. IV, 60)

He has been overmatched in his own way by people, whom he had despised, and whom he thought, he had vogue enough, from the success his spurious brat Tom Jones so unaccountably[3]) met with, to write down; but who have turned

[1]) Brief an Miß Sarah Fielding.

[2]) Vgl. Seite 49.

[3]) Die Erbitterung Richardsons gegen Fielding ist nach dessen Verspottung der Pamela in seinem Joseph Andrews nur zu erklärlich, und obwohl Henry Fielding nach einiger Zeit einen Versöhnungsversuch unternahm, lehnte Richardson jeden Verkehr mit ihm ab, während er zu seiner Schwester Sarah (gen. Sally) in durchaus herzlichem Verhältnis stand.

his own artillery against him, and beat him out of the field, and made him even poorly in his Court of Criticism give up his Amelia, and promise to write no more on the like subjects. (Corr. III, 34)

Amelia (1751).

I would not have been able to read any more than the first volume of Amelia — Poor Fielding! (Corr. VI, 154)

I have read but the first volume of Amelia. (Corr. IV, 60)

Mr. Fielding has met with the disapprobation your foresaw, he would meet with, of his Amelia. (Corr. III, 33/34)

Amelia, even to her noselessness, is again his first wife. (Corr. IV, 60).

Miss Sarah Fielding (1710—1768).

The Adventures of David Simple (1744—1752).

Why did you not tell Lady Bradshaigh, when you saw her at good Mr. Bowden's, that you were my much-esteemed Sally Fielding, the Author of David Simple? (Corr. II, 101)

The Cry (1754).

I am glad you do not dislike the »Cry«. I admire your judgement in what you say of it. By this time you will perhaps know that it is[1]) written by Miss Sarah Fielding, Author of David Simple, greatly assisted by Miss Jenny Collier, whom you have seen. (MSS XI, 97b)

You ask me my opinion of the Cry? — I think, there are very natural strokes in the work, and the authoress shews a great knowledge of the human heart. But I by no means like the management towards the end, where Ferdinand tries his mistress, whose uniform character ought to have set her above the necessity of a trial. (MSS XIV, III, 136b)

Suppose, you make Ferdinand as worthy of his mistress at last, as he was first; and by the help of a few cancellings, publish a second edition of it? I cannot bear that a piece

[1]) Mit den bisher noch nicht veröffentlichten Zitaten, die ich zu dem 'Cry' biete, dürfte der Streit, ob er von Miß Sarah Fielding oder von einer Miß Patty Fielding, einer in Irland lebenden armen Schwester Sarahs, geschrieben sei, endgültig beigelegt sein.

which has so much merit and novelty of design in it, should slide into oblivion. (Corr. II, 108/109)

Charlotte Lennox (1720—1804).

The Life of Harriet Stuart (1751).

The Female Quixote; or the Adventures of Arabella (1752).

The Female Quixote is written by a woman, a favourite of the author of the Rambler: Lennox her name . . . The writer has genius. She is hardly twenty-four, and has been unhappy. She wrote a piece, called Harriet Stuart.
(Corr. VI, 243)

Jane Collier (?).

Vgl. S. 27 u. S. 44.

The Art of Tormenting (1753[1]).

. . . Jenny Collier whom you have seen[2]). You know, Madam, that the latter wrote the Art of Tormenting, published last year. (MSS XI, 97 b)

Mrs. Frances Sheridan (1724—1766).

Sidney Bidulph (1761 f.).

Mrs. Sheridan schreibt an Richardson:

How ridiculous then would it be in me to say I don't think the novel[3]) worth printing, after it has had your approbation?
(Corr. IV, 143)

2. Essayisten, Kritiker.

Richardson kennt:

Addison (1672—1719)	Edwards (1699—1757)	Steele (1672—1729)
Blackwall (1674—1730)	Fielding (1707—1754)	Warburton (1698 bis 1779)
Bond († 1735)	Hawkesworth (1715 bis 1773)	Warton (1722—1800)
Bradshaigh (?)	Hill (1665—1750)	Young (1683—1765)
Campbell (1598—1661)	Johnson (1709—1784)	
Cave (1691—1754)		

[1]) Später (1804) The Art of Ingeniously Tormenting.
[2]) Vgl. das Zitat auf S. 44.
[3]) The Novel of Sidney Bidulph (Miss Barbauld). Der korrekte Titel ist: 'Memoirs of Miss Sidney Bidulph'. (D. N. B.)

Archibald Campbell, Earl of Argyll (1598—1661).

Instructions to a Son (1661).

There is a little piece written by Archibald, Earl of Argyll, about the year 1660, by way of advice to his son. I will send you one. There are, I remember, fine things in it.

(Corr. VI, 242)

Aaron Hill (1665—1750).

The Plain Dealer (1724).
The Prompter (1735).

»Give me leave to hope your pardon for the too great and unpurposed delay I have made, in returning you the interleafed volumes of Plain Dealers and Prompters«,

(Corr. I, 34)

schreibt Aaron Hill an Richardson, und ferner:

»I will also overlook all my own papers in the Prompters, and fit them for appearing in volumes. The time for which, the manner in which, and every right, choice, and decision concerning them, I resign and submit wholly to yourself, both now and for ever hereafter.« (Corr. I, 17/18)

Eine längere 'transcription' gibt Richardson aus dem Plain Dealer im Sir Charles Grandison, die zu zitieren es hier an Raum mangelt. Ich gebe nur die Anmerkung Richardsons:

*Transcribed from a collection of papers, intitled The Plain-dealer, in 2 Vols, Vol. I, Nr. 37. (S. Ch. VII, 1 37)

Joseph Addison (1672—1719).

Whig Examiner (1710).
Tatler (1709/11).
The Guardian (1713).
The Spectator (1714 f.).

Vgl. dazu Seite 6.

And if the Spectators, the Tatlers, the Examiners, the Guardians, and other of our polite papers make such a strutting with a single verse, or so, by way of motto, in the front of each day's paper, what a figure would such a letter make, so full fraught with admirable precepts and a-propos quotations, from the best authority. (Clar. VII, 1 99)

I remember not anything in the Spectator, in those

Spectators that I read, for I never found time to read them all, that half so much struck me; and yet I think of them highly. (Corr. I, 164/165)

With regard to such catastrophes in general as are accounted unhappy, let me refer you, Madam, to what an excellent judge and sound Christian, Mr. Addison I mean, has written in his Spectator. Vol. I. Nr. 40. (Corr. IV, 192/193)

. . . It is Saturday Night and, . . . it was a very good method, which the genious authors of the Spectators took, generally to treat their more serious subjects on this day. (Pam. III, 293)

She has been too long resident in Trophonius's Cave, I doubt[1]). (Clar. II, 1 2)

'The English writers of tragedy', says Mr. Addison, 'are possessed with a notion, that, when they represent a virtuous . . . person in distress, they ought to leave him, till they have delivered him out of his troubles, or made him triumph over his enemies[2]). (Clar. VIII, Postscriptum)

This subject is further considered in a letter to the Spectator[3]). (Clar. VIII, Postscriptum)

Sir Richard Steele (1672—1729).

Vgl. hierzu die Zitate unter Addison, mit dem Steele bekanntlich die genannten Zeitschriften (S. 46/47) z. T. gemeinsam redigierte, weshalb er Richardson bekannt gewesen sein wird.

Anthony Blackwall (1674—1730).

The Sakred Classics (1725).

I fell upon a piece at Dorell's, this very evening, intituled the Sakred Classics, written by one Blackwall. (Clar. VI, 1 36)

William Bond († 1735).

Er war der Mitarbeiter Hills am Plain Dealer und wird Richardson daher bekannt gewesen sein.

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[1]) Spectator, Vol. VIII, No. 599.
[2]) Spectator, Vol. I, No. 40.
[3]) See Spectator, Vol. VIII, No. 548.

Dr. Edward Young (1683—1765).

Conjectures on Original Composition[1]) (1759).

Dr. Young . . . will one day oblige the world with a small piece on Original Writing and Writers.

(Corr. IV, 118)

Your subject on original composition is new and nobly spirited. How much is your execution admired!

(Corr. II, 54)

Edward Cave (1691—1754).

The Gentleman's Magazine (1731—1754).

Mr. Hawkesworth has written some very good pieces in Cave's Magazine, as Mr. Johnson used to do.

(MSS XI, 104b)

William Warburton (1698—1779).

Edition of Shakespeare (1747)[2]).

Vgl. hierzu S. 29.

Pope's Works (1751).

One of Dr. Warburton's remarks was, that the character of an original writer is not confined to subject, but extends to manner; by this distinction, I presume, securing his friend Pope's originality. (Corr. II, 56)

Thomas Edwards (1699—1757).

Account of the Trial of the Letter Y alias Y', annexed to the Canons of Criticism (1758)[3]).

I formerly shewed Mr. Johnson, Author of the Ramblers, a few passages of your Trial in MS., without saying whose it was. (Corr. III, 59)

Your Canons, your Sonnets, your Trial of the letter Y, already published, will make one volume; what can be your objection? (Corr. III, 74)

Everybody, my dear Mr. Edwards, to whom I have shewed the Trial, is charmed with it, and wishes the design pursued. (MSS XII, 16)

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[1]) Der Untertitel dieser Abhandlung war: «A letter to the Author of Sir Charles Grandison.»

[2]) Gemeinsam mit Pope veranstaltet.

[3]) Gegen Warburtons und Popes „verbesserte" Shakespeare-Ausgabe gerichtet.

Henry Fielding (1707—1754).

Common Garden (1752).

Die Zeitschriften, die Fielding veröffentlichte, sind Richardson zweifellos bekannt gewesen.

Vgl. hierzu auch S. 43f.

Dr. Samuel Johnson (1709—1784).

Proposals for a New Shakespeare Edition (1756).

Have you seen Johnson's proposals for a new edition of Shakespeare? — I will inclose you one of them.
(Corr. III, 136)

English Dictionary (1747f.).

You know, he is writing a Dictionary, that will be an attempt to bring the English Language to somewhat of a standard. (Corr. III, 59)

The Rambler (1750—1752).

Though I have constantly been a purchaser of the Ramblers, from the first five that you was so kind to present me with, yet I have not had time to read any farther than those first five, till within these two or three days past. But I can go no further than the thirteenth, now before me, till I have acquainted you, that I am inexpressibly pleased with them. (Corr. I, 164)

Mr. Johnson is the great Rambler. (Corr. I, 169)

John Hawkesworth (1715—1773).

The Adventurer (1752—1754).

I am glad that the Adventurer pleases your Ladyship. You think the style of some of them uneasy and difficult? — The principal author has been thought an imitator of Mr. Johnson, the Author of the Rambler. The two gentlemen have a high opinion of each other. Mr. Hawkesworth has written some very good things in Cave's Magazine; as Mr. Johnson used to do. (MSS XI, 104b)

Does your Ladyship see the Adventurer? — I buy it; but have not yet had time to read but here and there one.
(MSS XI, 82b)

Joseph Warton (1722—1800).

Essays on Pope (1757)[1]).

I am of opinion, that if you read but six pages of Warton upon Pope's writings, you will read the piece quite through. (MSS XI, 190b)

Lady Bradshaigh. (?)

Rules to Servants.

I have taken the liberty to read your excellent essay, Rules to Servants, to two ladies you esteem. (MSS XI, 227)

3. Biographen.

Richardson kennt:

Boyle (1707—1762) | Mallet (?) | Middleton (1683—1750)

Conyers Middleton (1683—1750).

Life of Cicero (1741).

You have seen, I presume, Dr. Middleton's Life of Cicero. It is a fine piece; but the Doctor, I humbly think, has played the panegyrist in some places in it rather than the historian. (Corr. VI, 167)

Vgl. auch unter: Historiker S. 52.

John Boyle, Earl of Orrery (1707—1762).

Remarks on Swift (1751).

I have read through Lord Orrery's History of Swift. I greatly like it. (Corr. VI, 152)

Rev. Mallet (?)[2]).

Life of Bacon.

Bacon's Life by Rev. Mallet perhaps you have seen. He is not near so good a man, I swear, as Mr. Masson. (MSS XI, 97b)

4. Geschichtsschreiber, Geographen.

Richardson ist bekannt mit:

Burnet (1643—1715)	Geddes (1650?—1713)	Perry (1698—1780)
Campbell (1708—1775)	Hill (1665—1750)	Pococke (1704—1765)
Cibber (1671—1757)	Middleton (1683—1750)	Roe (1581?—1644)
	Oldmixon (1673—1742)	

[1]) Erschien 1757 unter dem Titel: 'On the Writings and Genius of Pope' und trug die Widmung 'To Dr. Young'.

[2]) Nicht im D. N. B.

Sir Thomas Roe (1581?—1644).

Negotiations in his Embassy to the Ottoman Porte (1621/28).

Aaron Hill schreibt an Richardson:

I have lately, with the greatest satisfaction, read over your beautiful present of Sir Thomas Roe's Negotiations in Turkey. (Corr. I, 43)

Ebenderselbe schreibt:

I am glad to find, Sir Thomas Roe's Letters from Turkey have been preserved — and more so, that they have had the good fortune passing through your hands — But good God! — what a task have you had and what a comprehensive and satisfactory abstract have you made of his matter! — — It increases the virtue by diminishing the bulk — and how you found time to go through with it, in a summer, is, to me, a very surprizing reflection. (MSS XIII, 1, 24)

Michael Geddes (1650?[1])—1713).

Miscellaneous Tracts (1702—1706).

Were I a king, or a minister of state, an Antonio Perez[2]), it were another thing. (Clar. III, 1 31)

Gilbert Burnet (1643—1715).

History of his own Time (1723—1724).

In the meantime, Mr. Reeves, having sent for from his study Bishop Burnet's history of his own times, said he would read them a passage, to which, he believed, all parties would subscribe. (S. Ch. I, 1 13)

Aaron Hill (1665—1750).

Full Account of the Ottoman Empire (1709).

Ist Richardson zweifellos bekannt gewesen, obwohl es an direkten Zeugnissen dafür fehlt.

Vgl. auch S. VII, Anm. 3.

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[1]) Geburtsjahr nicht sicher; wird häufig früher angesetzt. Deshalb bringe ich ihn hier vor Burnet.

[2]) 'Antonio Perez was first minister of Philip II, King of Spain etc. . . .' (Gedde's Tracts).

Colley Cibber (1671—1757).

The Character and Conduct of Cicero, Considered from the History of his Life, by the Rev. Dr. Middleton (1747).

I think, I may promise you pleasure, in reading Cibber's piece: he is candid and impartial, and does justice to both, to Middleton and to Cicero. I forgot the title, but will cause it to be sent you. (Corr. VI, 241)

What does your Ladyship think at Cibber's performance on Cicero? — I read it quite through and was much pleased with it. (MSS XIII, I, 25b)

The present laureat's performance on the same subject, of which Dr. Middleton's is the foundation, is a spirited and pretty piece. (Corr. VI, 167)

John Oldmixon (1673—1742).

(History of England 1729—1739).

Aaron Hill schreibt an Richardson:

Why would you be so needlessly kind, to think of either volume of Oldmixon, after what I purposely said in my last with a view to prevent it? (Corr. I, 20)

Conyers Middleton (1683—1750).

The History of the Life of M. Tullius Cicero (1741).

Vgl. hierzu S. 50.

Dr. Middleton was a fine writer. Pity, that disappointment, in his worldly views, should have determined him to make his neglecters of the hierarchy, etc. feel the importance of his talents, etc. . . . (Corr. VI, 241)

Charles Perry (1698—1780).[1])

I shall send you, Sir, a book just published by Dr. Pococke and another, by Dr. Perry, both in folio, and relating to Egypt, Turkey, etc. . . . (MSS XII, II, 12b)

Richard Pococke (1704—1765).

A Description of the East and some other Countries (1743—1745).

Vgl. das vorhergehende Zitat.

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[1]) Es ist fraglich, ob dieser 'traveller and medical writer', wie das D. N. B. sagt, der von Richardson erwähnte ist.

John Campbell (1708—1775)[1]).

Military History of Eugene and Marlborough (1736).

But do not carry your philanthropy too high. as you read in Marlborough's conquests; but rather lament, that the effect of them was so totally frustrated by party pique, vile selfishness and corruption. And you will take my advice, I believe, when you consider that Marlborough fought for the liberties of the best quarter of the world, endangered by the overgrown power of a prince, who kept no faith longer than suited with his convenience, and who aimed at universal monarchy, and who bid fair for attaining his aim. (Corr. II, 230).

Richardson erwähnt dann noch ein Werk, das den Titel trägt:

The Beauties of History

oder einen ähnlichen, wie Miß Barbauld verlauten läßt, das aber jedenfalls unvollendet oder erst im Entstehen begriffen war, als Richardson damit bekannt wurde.

Lady Bradshaigh[2]) schreibt an Richardson:

You are very obliging, Sir, in sending me the Scotch gentleman's plan. (Corr. IV, 258/59)

Er scheint auch mit einem encyklopädischen Geschichtswerke:

The Universal History from the Earliest Accounts of Time

bekannt zu sein, denn er schreibt:

I am concerned in the work called the Universal History, from the Earliest Accounts of Time, the ancient part of which is published in twenty volumes octavo. (Corr. II, 278)

5. Theologische Schriftsteller, Philosophen.

Richardson nennt:

Baxter (1615—1691)	Dodd (1672—1743)	Greville (?)
Bolingbroke (1678 bis 1751)	Doddridge (1702 bis 1751)	Hartley (1705—1757)
Browne (1605—1682)	Fleetwood(1656—1723)	Hervey (1714—1758)
Delany (1685?—1768)	Glanvill (1636—1680)	Howe (1661—1742)
		Hume (1711—1776)

[1]) Nach Zeit und Inhalt kommt sehr wahrscheinlich dieses Werk in Betracht, das von Richardson hier beurteilt wird.

[2]) Sie korrespondiert eine Zeitlang mit Richardson unter dem Namen einer Mrs. Belfour.

Inett (1647—1717)
Leland (1691—1766)
Locke (1632—1704)
Middleton (1683—1751)
Nelson (1656—1715)
Norris (1657—1711)
Peckard (1718—1797)
Sharp (1645—1714)
Sherlock (1641—1707)
Skelton (1707—1787)
South (1634—1716)
Stanhope (1660—1728)
Taylor (1613—1667)
Tillotson (1630—1694)
Toland (1670—1722)
Young (1683—1765)

Sir Thomas Browne (1605—1682).

Religio Medici (1642).

Christian Morals (1716).

A little volume, entitled «Christian Morals» by Sir Thomas Browne of Norwich, Author of Religio Medici. With his Life and explanatory Notes by S. Johnson, Author of the Rambler will, I believe, amuse you. (MSS XI, 138b)

Jeremy Taylor (1613—1667).

Rules and Exercises of Holy Living (1650).

Rules and Exercises of Holy Dying (1651).

Be pleased in this case to honour the volumes with a place with your Taylor's Living and Dying, your Nelson's Fasts and Festivals etc. . . . (Corr. IV, 237)

Richard Baxter (1615—1691).

Glanvill of Witches, and Baxter's History of Spirits and Apparitions, and the Royal Pedan's Demonology will be nothing at all to Lovelace's reveries. (Clar. VI, 1 4)

John Tillotson (1630—1694).

Sermons (1695—1704).

Vgl. hierzu Seite 6.

There is no manner of inconvenience in having a pattern propounded to us of so great perfection, as is above our reach to attain to; and there may be great advantages in it, etc. . . .

(Tillotson, Vol. II, Serm.)

(S. Ch. VIII, Concluding Note).

John Locke (1632—1704).

Treatise on Education (1693).

Mr. B. has just put into my hands Mr. Locke's Treatise on Education, and he commands me to give him my thoughts upon it in writing, etc. . . . (Pam. IV, 125)

Über diese Abhandlung wird im vierten Bande der Pamela lang und breit geredet, und es wäre Raumverschwendung, die recht ausführlichen Zitate hier alle anzuführen. Ich gebe daher nur die Seitenzahlen:

Pam. IV, 285ff.; 289; 295ff.; 313ff.; 323f.; 333ff.; 376f.

We all know, proceeded Mr. Reeves, how well Mr. Locke has treated this subject. And he is so far from discouraging the fair sex from learning languages, that he gives us a method in his treatise of education, etc. . . . (S. Ch. I, l. 13)

. . . She frequently enforced upon me an observation of Mr. Locke; »that young men, in their warm blood, are often forward to think, they have in vain learned to fence, if they never shew their skill in a duel«. (S. Ch. II, l 4)

Mr. Locke, in the passage hinted at, decernes not learning nor language! On the contrary, he is quoted as giving a method by which a mother may not only learn latin herself, but be able to teach it to her son. (MSS XV, IV, 17b)

Robert South (1634—1716).

Sermons (1679—1715).

Vgl. hierzu S. 6.

Joseph Glanvill (1636—1680).

Philosophical Considerations on Witches and Witchcraft (1666).

Vgl. S. 54.

William Sherlock (1641—1707).

Practical Discourse, concerning Death (1689).

I was reading Sherlock upon Death, with that cheerfulness with which I always meditate the subject.

(S. Ch. VI, l 36)

Joseph Sharp (1645—1714).

Fifteen Sermons on Several Occasions (1738).

Vgl. S. 6.

John Inett (1647—1717).

Guide to a Devout Christian (1688).

Vgl. S. 6.

Robert Nelson (1656—1715).

Companion for the Festivals and Fasts of the Church of England (1704).

Vgl. hierzu S. 6.

Be pleased in this case to honour the volumes with a place with your Nelson's Fasts and Festivals, not as being worthy of such company . . . etc. (Corr. IV, 237)

William Fleetwood (1656—1723).

If the Parents, says Bishop Fleetwood, offer what the children not possibly assent to, and the neighbourhood and wise and unconcerned persons blame, condemn and reject . . ., if such refusal of the offer be made with decency and great humility upon children's part, it will not fall under the head of a sinful disobedience. (MSS XII, 44)

I produced his[1]) authority as that of a noted casuistical divine. (MSS XVI, II, 71b)

John Norris (1657—1711).

'Tis well observed, said I, by a poetical divine, who was an excellent Christian[2]), that

Death could not a more sad retinue find,
Sickness and pain before, and darkness all behind.
(Clar. VII, l 50)

Vgl. auch S. 71 f.

George Stanhope (1660—1728).

The Paraphrase and Comment on the Epistles and Gospels (1705—1708).

Vgl. hierzu S. 6.

Charles Howe (1661—1742).

Devout Meditations (1751—1752).

There is an excellent lady, just come from Ireland, who has brought me from Lady . . . a kind present of two of Mr. Howe's Meditations. I shall soon, and I hope to advantage, peruse a Book, so well recommended heretofore by another Lady. (MSS XI, 104)

I have not seen the Meditations and Reflections by a

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[1]) Bishop Fleetwood.
[2]) Rev. Mr. Norris of Bemerton.

Person of Honour[1]). I will give it a reading in obedience to you. (Corr. VI, 240)

John Toland (1670—1722).

I have been disappointed in the Polybius, you[2]) wrote for, some time ago. (MSS XII, 220)

Charles Dodd (1672—1743).

Mr. Dodd, in the preface to his sermon, endeavours to answer objections to the institution; particularly that relating Methodism. (MSS XI, 259)

Henry St. John: Viscount Bolingbroke (1678—1751).

I think them[3]) very mischievous writers. I despise the one, for his absurdities and contradictions to himself, as well as for his presumption and evil intentions; and very much dislike the other, for his attempts to sap the foundation of our Christianity. (Corr. V, 109)

I have a very just idea of St. John's works and I imagine too, of the cause of his writing. (Corr. III, 109)

Thomas Sherlock (1678—1761).

The Use and Interest of Prophecy (1725—1749).

You have heard (or perhaps so) of Dr. Middleton's Attack on Bishop Sherlock's Book of Prophecies. (Corr. V, 199)

Conyers Middleton (1683—1751).

An Examination of the Lord Bishop of London's Discourses, concerning the Use and Intent of Prophecy . . . (1750).

Vgl. hierzu obiges Zitat.

Dr. Edward Young (1683—1765).

Vgl. S. 20f; 38f.

Sermons.

. . . I send you, inclosed, a proof of your sermon. On reading cursorily the discourse, I thought, there were two or

[1]) Der Untertitel des Werkes lautete: 'or a Collection of Thoughts upon Religious and Philosophical Subjects by a Person of Honour.'

[2]) Toland.

[3]) Bolingbroke, Hume.

three places, that were not quite so clear, to my clouded understanding as the rest of your excellent piece.
(Corr. II, 50)

Patrick Delany (1685?—1768).

Reflections upon Polygamy etc. . . . (1738).

Delany schreibt an Richardson:

The account you give of polygamy is, perhaps, but a necessary abatement to the vanity of authors. (Corr. IV, 1)

An Historical Account of the Life and Reign of David, King of Israel (1740—1742).

Eben derselbe schreibt:

When you can, . . . you will favour me with a sincere account of the reception David meets with, and the probable encouragement or discouragement for the continuance of the work. (Corr. IV, 3)

Sermons upon Social Duties (1744—1747).

Have you Dr. Delany's Volume of Sermons? — Mrs. Delany has directed one, in her last letter to me, and I will order it, whether you have it or not. (MSS XIII, 113b)

Discourses (1766 publ.).

Dr. Delany schreibt an Richardson:

. . . You find him censured in my discourse upon the Immortality of the Soul, now, I presume, in your hands.
(Corr. IV, 84)

John Leland (1691—1766).

Reflections on Bolingbroke's Letters (1753).

A new treatise against the same[1]), is in the press from Dr. Leland. (Corr. III, 100)

Philip Doddridge (1702—1751).

The Family Expositor (1739—1756).

Mr. Peckard schreibt an Richardson:

The seeing two such respectable names as Dr. Young's and Mr. S. Richardson's among the subscribers of Dr. Doddridge's Family Expositor, inclines me to hope, that work commands some share of your approbation and esteem . . .
(Corr. V, 135)

[1]) Bolingbroke. Vgl. S. 57.

Der Bischof von Sodor and Man schreibt an Richardson:

The six volumes of the Family Expositor . . . contain as much matter of real edification, as any performance of the kind I have ever met with. And I should be very glad of receiving the pleasure of your opinion . . . of it.

(Corr. V, 137)

David Hartley (1705—1757).

I have read the passage in Dr. Hartley, which you pointed out to me. He is a good man. One day, I hope, to read him thro', tho' without hopes of understanding the obstruser parts. (MSS XI, 104)

Philip Skelton (1707—1787).

Ophiomaches, or Deism Revealed (1748).

Have you seen two volumes, called Deism Revealed? 'Tis a well written piece and much approved here . . .

(Corr. V, 274/275)

Discourses Controversial and Practical (1754).

I have written to Mr. Skelton. Let me intreat your acceptance of his Discourses from me. (Corr. V, 38)

Mr. Skelton schreibt an Richardson:

What I intend to publish, is so many sermons, as will make two volumes in octavo: the first controversial; and the second practical. . . . I intend to send you the MS . . . etc

(Corr. V, 218)

David Hume (1711—1776).

Vgl. hierzu S. 57, wo Richardson auch über Hume ein abfälliges Urteil fällt.

James Hervey (1714—1758).

Meditations and Contemplations (1745—1746).

Your opinion of Hervey's Meditations, given with your usual diffidence, is very much my own. I love the man, and think him a devout and good man: but his style is too flowery for prose, too affected . . . (Corr. VI, 13)

Dr. Young schreibt:

. . . Caroline begs her best respects to Mrs. Richardson and yourself; and many thanks for the present I brought her from you . . .; and she told me, after she had dipt into your

book[1]) that she fancied, flowers and tombs were . . . so near in nature, as in that author's composition. (Corr. II, 14)

Peter Peckard (1718—1797).

Observations on the Doctrine of an Intermediate State (1757).

Peckard schreibt an Richardson:

'Give me leave to interrupt you a moment, to inform you that I have ready for the press a small tract to be entitled, 'A Preparatory Essay on the Intermediate State between Death and Resurrection', or something to that purpose. I hope to send it to you in a few days. (Corr. V, 113)

Ebenderselbe schreibt an Richardson:

The loose sheets[2]) which you receive by this post, I had thrown together some time since, without any design of publishing them; but when I shewed them to my friend, Dr. Law, he insisted that I should print them, being of opinion that they might possibly be of some little service.

(Corr. V, 107)

Greville[3]).

Maxims.

There is a third book, written by Mr. Greville, a man of fashion, intitled Maxims, Characters, or some such title.

(MSS XI, 138b)

6. Literarhistoriker.

In dieser Eigenschaft erwähnt Richardson nur

John Boyle (1707—1762) und Warton (1722—1800).

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[1]) Hervey's Meditations (Barbauld).

[2]) Miß Barbauld gibt den Titel: A Dissertation relative to the late Earthquake, offenbar weil der Brief und dieses Werk dem Jahre 1756 angehören, denn in den Manuskripten findet sich keine nähere Angabe. In demselben Jahre erschien aber auch von Peckard: 'A Dissertation on Revelation chap. XI. ver. 13', die hier ebenso gut gemeint sein kann.

[3]) Greville konnte nicht mit in die zeitliche Anordnung eingereiht werden, weil es nach den ungenauen Angaben nicht feststeht, ob Richardson Sir Fulke Greville (1554—1628?) oder Robert Greville (1608—1643), ebenfalls Verfasser philosophischer Werke, meinte.

John Boyle, Earl of Orrery (1707—1762).

Remarks on the Life and Writings of Jonathan Swift (1751).

Vgl. Seite 50.

I agree with your Ladyship in placing Lord[1]) Orrery in an easy chair; there let him sleep unmolested, for us. He has raised a hornet's nest about him: may he be safe from their stings. (Corr. VI, 251)

Joseph Warton (1722—1800).

Essay on the Genius and Writings of Pope (1757).

Have you seen Warton: on the Genius and[1]) Writings of Pope? — an amusing piece of chitchat. (Corr. III, 136)

I believe your Ladiship will be diverted with an octave book on the Writings and Genius of Pope; tho' you will not approve of every thing in it. (MSS XI, 138b)

II. Außerenglische Literatur.

a) Die Bibel.

O Madam, I have read the Bible as a fine piece of ancient history. (Clar. III, l 27)

As to the admiration you express for the Books of Scripture, you are certainly right in it. But 'tis strange to me, that you were ignorant of their beauty and noble simplicity till now. Their antiquity always made me reverence them. (Clar. VII, l 1)

Altes Testament.

Die Bücher Mosis.

(I. Mos. 3, 16)

The other part of it: 'In sorrow shalt thou bring forth children', was much more heavy. (MSS XII, 40b)

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[1]) Man vergleiche dieses Urteil Richardsons mit dem recht verschiedenen auf S. 50 und das unter Warton ebenda.

(I. Mos. 28, 12)

But he indulged me, and was transported with joy; and went to bed, and dreamt of nothing but of Jacob's Ladder, and Angels ascending and descending, to bless him and his daughter. (Pam. II, 113)

(I. Mos. 3, 6)

I thought, it was Eve, that gave the man the apple. I have not my Bible at hand. (Corr. VI, 151)

(I. Mos. 29, 28 ff.)

As to the domestic differences you mention, in case of polygamy, Abraham, it is true, had experience of a comfortable spice of it, between Sarah and the bondwoman; and Jacob found something of it between Lea and Rachel; but we know the cause of the latter's uneasiness; etc. . . (Corr. VI, 207)

(IV. Mos. 11, 5)

Surely, surely, I cannot be like the old murmering Israëlites, as long after the onions and garlick of Egypt, when they had suffered there such heavy bondage. (Pam. II, 35)

(IV. Mos. 23 f.)

Nancy, who does not love him, compares him to the wicked prophet of old, blessing where he was to curse. (S. Ch. VII, 1 5)

(IV. Mos. 6, 2)

It cannot be amiss to recite the very words: If a woman vow a vow unto the Lord, and bind herself by a bond, being in her father's house in her youth etc. . . (Clar. II, 1 44)

Das Buch Josua.

(Jos. 24, 15)

As for me and my house, we will serve the Lord. (S. Ch. VIII, 1 7)

Das Buch der Richter.

(Richter 4, 7 ff.)

O why, as Deborah makes the mother of Sisera say, is his chariot so long in coming? (Pam. IV, 168)

(Richter 12, 6)

But I shall never forget, what a grave man once said on this very word — that with him it was a Rake's Shibboleth. (Clar. VIII, 1 19)

The dear scripturist had requested a month's time o travel from place to place on the other side of the Apennines, partly in imitation of the daughter of the famous Israëlitish general.[1]) (S. Ch. VIII, 1 17)

(Richter 15 ff.)

Tell it not in Gath, lest the daughters of the Philistines triumph. (Corr. III, 169)

Die Bücher Samuelis.

(I. Sam. 17, 40)

. . I may be able to bring even this Goliath in wickedness, altho' in person, but a little David myself (armed with slings and stones of the ancient sages). (Clar. VII, 1 100)

How infinitely more preferable is this my scheme to the polygamy of one of the old Patriarchs, who had wives and concubines without number! — I believe David and Salomon had their hundreds at a time. (Clar. V, 1 29)

(I. Sam. 19, 10)

. . . Looking at the same time like Saul, meditating the pointed javelin at the heart of David, the glory of his kingdom. (Clar. VIII, 1 49)

Is it not a strong proof of the sacred authorities of the Scriptures, that the histories of David, Salomon and its other heroes, are handed down to us with their mixture of vices and virtues? (Corr. VI, 170)

(I. Sam. 19, 22)

Even a Saul was once found prophecying among the prophets he had set out to destroy. (Ra. II, 128.)

(II. Sam. 12, 4)

It was about a prophet's story or parable of an Eve-lamb, taken by a rich man from a poor one, who dearly loved it, and whose only comfort it was . . . . (Clar. III, 1 63)

(II. Sam. 13, 15)

Thus we read in Holy Writ, that wicked Ammon, when he had ruined poor Thamar, hated her more than ever he loved her . . . . (Pam. I, 61)

(II. Sam. 18 f.)

I had, as far as I know, as much spite in me, as Absalom

[1]) Jephtah. See Judges XI, 34 (Richardson).

had to Joab, when he set that general's field of wheat on fire, to get him, when no other means would do.

(II. Sam. 19, 4 ff.)

But my frequent, I might say, constant disorders of the nervous kind ought to remind me as a consolation, of David's self-comfort on the death of his child . . .

(Corr. I, 123/124)

Bücher der Könige.

And directing myself to the bishop, you remember, my lord, said I, the story of Naaman the Syrian[1]).

(S. Ch. V, 1 28)

Das Buch Hiob.

(Hiob 20, 5)

The triumphing of the wicked is short, and the joy of the hypocrite but for a moment. He is cast into a net by his own feet — He walketh upon a snare. (Clar. VIII, 1 30)

(Hiob 3, 17)

Here the wicked cease from troubling: And here the weary beat rest. (Clar. VII, 1 82)

Der Psalter.

(Psalm 34, 17)

As for me, says the Psalmist, my feet were almost gone, my steps had well-nigh slipt etc. . . (Clar. VIII, Postscriptum)

Versifikationen ganzer Psalmen finden sich:

Der 23. Psalm	(Pam. II, 133)
Der 117. Psalm	(Pam. II, 134)
Der 137. Psalm	(Pam. II, 137)
Der 96. Psalm	(Clar. VII, 1 82)
Der 103. Psalm	(Clar. VII, 1 82)
Der 116. Psalm	(Clar. VII, 1 82)

Der Prediger Salomo.

(25, 19)

There is no wickedness like the wickedness of a woman.

(Clar. VIII, Concl.)

Die Sprüche Salomonis.

He has for a trial, classed under particular heads, alphabetically, the Proverbs of Solomon, Ecclesiastes, the Books of Wisdom, and Ecclesiasticus, and called it . . . Simplicity, the true Sublime. Those books are a treasure of morality.

(Corr. VI, 243)

[1]) II. Kings, Chap. V.

Mr. Williams gave us an excellent discourse on liberality and generosity, and the blessings from the XIth Chapter of Proverbs, ver. 24, 25. (Pam. II, 134)

I made it a condition with my author, that I would not read my Bible at all, if he would not excuse me one of the wisest books in it. To which however, I had no other objection, than that it was called: The Proverbs.

(Clar. IV, 1 25)

Das Hohe Lied.

(4, 8)

Thy name is as vintment poured forth; therefore do the virgins love thee. Draw me, we will run after thee. The upright love thee. (S. Ch. IV, 1 10)

Der Prophet Daniel.

(5, 25)

Moreover, seest thou not, in the deaths of two of the principal agents, the »handwriting upon the wall against thee«?[1]) (Clar. VIII, 1 53)

Das Buch Jesus Sirach.

(37, 13f.)

Let the counsel of thine own heart stand; for there is no man more faithful to thee than it etc. . . (Clar. II, 1 44)

Neues Testament.

Evangelium Matthäi.

(5, 38ff.)

O my dear! the christian religion is a blessed religion! How does honest policy, as well as true greatness of mind, recommend that noble doctrine of returning good for evil!

(S. Ch. II, 1 14)

Evangelium Marci.

(6, 4)

The Scripture says: A prophet has no honour in his own country. (S. Ch. IV, 1 3)

(12, 30)

The words of our Saviour: »Whosoever shall be ashamed of me and of my words, in this adulterous and sinful generation, of him also shall the Son of Man be ashamed, when he cometh in the glory of his Father with the holy Angels.«

(S. Ch. VII, 1 5)

[1]) Der Ausdruck ist wohl auch schon zu Richardsons Zeiten sprichwörtlich gewesen.

Evangelium Lucae.

(10, 39)

For all this, while she has been a second Magdalen in her penitence, and yet not so bad as a Magdalen in her faults. (Clar. VII, 1 100)

(15, 7)

... More joy in heaven over one sinner that repenteth, than over ninety and nine just persons, who need it not. (Clar. III, 1 27)

Apostelgeschichte.

No, no, Sir; your intention is your act. In that sense you have appealed to Caesar[1]). (S. Ch. VII, 1 11)

Brief des Paulus an die Römer.

(12, 9)

You would not arrogate to yourself God's province, who has said, Vengeance is mine and I will repay it. (Clar. VIII, 1 10)

Briefe an die Corinther.

(I, 11, 9)

'Woman was made for man, not man for the woman', says the apostle. (Corr. VI, 209)

(I, 13, 5)

Charity thinketh no evil! Of what charming text is that a part! What is there equal to it in any of the writings of the philosophers? (S. Ch. VII, 1 6)

(II, 12, 10)

When you do well and suffer for it, says the apostle, ye take it patiently, this is acceptable with God. (S. Ch. II, 1 12)

Briefe an Timotheus.

(I, 2, 14)

And I think, I remember some such words as these of an apostle: 'Adam was not deceived; but the woman being deceived, was in the transgression.' (Corr. VI, 151)

(I, 5, 11)

St. Paul's words: »But the younger widow reject first faith, then will marry.« (Corr. VI, 206)

(II, 4, 7)

I have fought a good fight; I have finished my cause;

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[1]) Alluding to Festus's answer to St. Paul. Acts XXV, 12 (Richardson).

I have kept my faith — There is laid up for me a crown of righteousness. (S. Ch. II, 1 12)

Briefe des Petrus.

(I, 3, 5/6)

For, after this manner, says the Apostle, in the old time, the holy women also, who trusted in God, adorned themselves, being in subjection to their own husbands, even as Sarah obeyed Abraham ... etc. (Corr. VI, 188)

b) Griechische Literatur.

Es werden erwähnt:

Aischylos († 456)	Epiktetus (90—120 n. Ch.)	Homer (c. 800)
Aisopos (c. 550)	Euripides († 406)	Platon (427—347)
Aristoteles (384—322)		Sophokles (496—406)

Homer (c. 800).

I admire you for what you say of the fierce, fighting Iliad. Scholars, judicious scholars, dared they to speak out, against a prejudice of thousands of years in its favour, I am persuaded, would find it possible for Homer to nod, at least. I am afraid, this poem, noble as it truly is, has done mischief for a series of ages; since to it, and its copy, the Eneid, is owing, in a great measure, the savage spirit that has actuated, from the earliest ages of this time, the fighting fellows, that, worse than lions and tigers, have savaged the earth, and made it a field of blood. (Corr. IV, 287)

If Homer is to be preferred to Milton, he must be the sublimest of writers; and Mr. Pope, admirable as his translation of the Iliad is said to be, cannot have done him justice. (S. Ch. I, 1 13)

You know, what the past and present ages have owed; and what all future will owe to Homer, Aristotle, Virgil, Cicero. (S. Ch. VII, 1 37)

With regard to the epics, would Alexander, madman as he was, have been so much a madman, had it not been for Homer?

Of what violences, murders, depredations, have not the Epics been the occasion, by propagating false honour, false glory and false religion? (S. Ch. VII, 1 27)

Aisopos (c. 550).

I am not at all surprized, Sir, at what you say of the Familiar Letters and of Aesop. They were both intended for the lower classes of people ... In the latter, the reflections were such, for the most part, as I found them in one of our writers, who had some reputation in that way, in his day. (Corr. V, 264)

Excuse me, my good Lady; and don't think me in this respect too much like the cat in the[1]) Fable, turned into a fine lady. (Pam. III, 14)

Mercury, as the Fabulist tells us, having the curiosity to the estimation he stood in, among mortals, descended in disguise, and in a statuary's shop, cheapened a Jupiter, then a Juno .... and at last, asked, what price that same statue of Mercury bore? O, Sir, says the artist, buy one of the others, and I'll throw you in that for nothing. (Clar. IV, l 1)

Thou rememberest the contention between the Sunshine and the Northwind in the fable; which should first make an honest traveller throw off his cloak ... etc. ... (Clar. IV, l 35)

Like Aesop's Traveller, thou blowest hot and cold, life and death, in the same breath ... (Clar. VII, l 102)

Why no more nor less than that I am like the Grasshopper in the Fable, which I have read in my lady's book. (Pam. I 93)

I am as much frightened as were the City Mouse and the Country Mouse, in the same book of fables, at every thing that stirs. (Pam. I, 94)

The poor Sheep in the fable had such a one, when it was try'd before the Vulture, on the accusation of the Wolf. (Pam. I, 246)

Aischylos († 456).

We may see without pity, Clytemnestra slain by her son Orestes in Aeschylus, because she had murdered Agamemnon, her husband. (Clar. VIII, Concl.)

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[1]) See the Aesop's Fables, sold by J. Rivington, in St. Paul's Church Yard (Richardson).

Sophokles (496—406).
Euripides († 406).

Mr. Walden made no great figure on these fashionable subjects; no, not on that of the plays: for he would needs force into conversation with a preference to our Shakespeare, his Sophokles, his Euripides . . .; of the merits of whose performances, how great soever, no one present but Mr. Reeves and himself could judge, except by translations.

(S. Ch. I, 1 13)

Platon (427—347).

And yet I think the others should have been banished our commonwealth, as well as Plato's. (S. Ch. VII, 1 27)

Aristoteles (384—322).

Terror, and fear, and pity, are essentials in a tragic performance [1]). (Pam. IV, 219)

Epiktetus (90—120 n. Chr.).

Your Seneca's, your Epictetus's, and the rest of your stoical tribe, with all their apathy nonsense, could not come up to this. They could forbear wry faces, bodily pains; they could well enough seem to support; and that was all; but the pangs of their own smitten-down souls they could not laugh over, tho' they could at the follies of others . etc. . . .

(Clar. VII, 1 85)

c) Lateinische Literatur.

Richardson erwähnt:

Ausonius (310—395)	Mantuanus (1448—1516)	Prudentius († 410)
Cicero (106—43)	Martialis († 102)	Seneca (4 v. Ch.—65 n. Chr.)
Horatius (65—8)	Ovidius (43 v. Ch. bis 17 n. Ch.)	Terentius (?—159)
Juvenalis (? — ca. 130)	Plinius (23—79)	Tibullus († 19)
Lucanus (39—65)	Vergilius (70—19)	

Terentius (? — 159).

Mr. Walden made no great figure on these fashionable subjects; no, not on that of the plays: For he would needs force into conversation, with a preference to our Shakespeare, his Sophokles, his Euripides, his Terence; of the merits of

[1]) Wahrscheinlich aus Rapin: On Aristotle's Poetics. Vgl. S. 76.

which performances, how great soever, no one present but Mr. Reeves and himself could judge, except by translations.
(S. Ch. I, 1 13)

Cicero (106—43).

Cicero was a prodigy. His works, his genius will be admired to the end of time . . . He was fond of glory: he could not but be conscious of his very great talents.
(Corr. VI, 167)

The fault of the great author, whose letters you have been reading, is, that Tully is wholly concerned for the fame of Cicero . . . In some of his orations, what is called his vehemence (but really is too often insult and illmanners) so transports him, that a modern pleader, and yet these are often intolerably abusive, would not be heard, if he were to take the like freedoms. (Corr. VI, 166)

Your observations, relating to Cicero's swearing are very just. He certainly intended that the appeals and invocations he so frequently makes to the Immortal Gods, should give you force, if not grace to his orations. (MSS XI, 49)

The great Cicero had a much greater spice of it[1]), and wrote a long letter, begging and praying to be flattered.
(Clar. VIII, 1 99)

What a strange character does that of Cicero always appear to you? It is a strange one; yet he was a glorious creature. Great geniuses, we are told, have no small faults.
(Corr. VI, 111)

Vergilius (70—19 v. Chr.).

Vgl. Seite 67 unter Homer.

Do you not know that the breath of an injunction, a death-bed one, too, we owe the preservation of the Aeneid of the immortal Virgil, condemned by him to the flames, as an unfinished work, which had not his last hand?
(Corr. VI, 241)

. . . That work is written wholly in the language of his own country, as the works of Homer and Virgil were in that of theirs: — And they, I presume, will be all owed to be learned men. (S. Ch. I, 1 13)

If thou hadst, I believe thou wouldst hate a profligate

[1]) ‚vanity' ist für ‚it' zu setzen.

woman, as one of Swift's Yahoos or Virgil's obscene Harpies, squirting their ordure upon the Trojan trenchers.
(Clar. VIII, 1 19)

Dost thou not think, that I am as much entitled to forgiveness on Miss Harlowe's account, as Virgil's hero was on Queen Dido's? (Clar. VII, 1 1)

In most, rather rant and fury, like the loves of the fiercer brute animals, as Virgil, translated by Dryden, describes them.
(Pam. IV, 56)

Why, the divine Virgil tells us, (Aen. IV, 412)
Improbe amor, quid non mortalia pectora cogis?
(Clar. VII, 1 100)

Vgl. unter Tibullus S. 72.

Horatius (65—8 v. Chr.).

Vgl. Seite 25 unter Francis.

(Oden, Lib. III, 1 u. 38 ff.).

— Timor[1]) minae
Scandunt eodem quo dominus: neque
Decedit ærata triremi,
Post equitem sedet atra cura.

In a language so expressive as the English, I hate the pedantry of tagging or prefacing, what I write, with Latin scraps . . . But these verses of Horace are so applicable to my case, that whether on shipboard, whether in my post-chaise, or in my inn at night, I am not able to put them out of my head. (Clar. VIII, 1 50)

Thus also Horace, and the politest Romans in the Augustan Age, wished to be affected (Ep. II, 1, 209):

Ac ne forte putes me, quae facere ipse recusem,
Cum recte tractant alii, laudere maligne;
. . . etc. . . . (Clar. VIII, postscriptum)

(Sat. I, 3, 69):

Nam vitiis nemo sine nascitur: optimus ille est,
Qui minimus urgetur —

saith Horace. (ibid.)

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[1]) Im Text: Timor et minae. Die Ausgaben aus der Zeit Richardsons — welche er benutzt hatte, war nicht genau festzustellen — lauten ebenfalls timor et minae. Es liegt wohl ein Versehen Richardsons vor.

Horace says truly, (Ep. I, 8, 71)

Et semel emissum volat irrevocabile verbum.

That is, Words once spoken, cannot be recalled.

(Clar. VII, 1 99)

For so saith Horace: (Sat. I, 3, 69)

Optimus ille est qui minimus urgetur.

(Clar. VII, 1 99)

Thus is said by Mr. Norris in his translation of one of Horace's Odes:

Be life and spirit, when fortune proves unkind,
And summon up the vigour of the mind,
But then thou'rt driven by two officious gales,
Be wise, and gather in the swelling sales.

(Pam. III, 115)

Well says Horace, as translated by Cowley:

The halycon sleep will never build his nest,
In any stormy breast etc. . . . (Clar. V, 1 39)

For your Horace, and my Horace, the most charming writer that ever lived among the Pagans (for the lyric kind of poetry I mean — . . .) well observeth . . .

(Carm. III, 5, 29/30):

Nec vera virtus, cum semel excidet,
Curat reponi deterioribus. (Clar. VII, 1 100)

Tibullus († 19 v. Chr.).

Pray, Sir Hargrave, said Mr. Walden, may I ask you? — You had a thought just now, speaking of love and beauty, which, I know, you must have from Tibullus (and then he repeated the line in an heroic accent, and passing, looked upon us women); (S. Ch. I, 1 11)

Nor I, said the Baronet, a man, surely, may read Tibullus, and Virgil too, without being indebted to either university for his learning. (ibid.)

Ovidius (43 v. Chr.—17 n. Chr.).

I am now ready to take myself that of Ovid:

(Ep. II, 43). Heu! patior telis vulnera facta meis

(Clar. VII, 1 100)

Ovid pleadeth for me:

— Adulator nullus amicus erit.

(Clar. VII, 1 75)

Ovid observes, truly: (Met. XIII, 222)
Non erat hoc nimium numquam nisi magna loquenti.
(Clar. VII, 1 100)
And it is well observed by Ovid, that: (Met. IV, 68 f.).
— — —[1]) primi vidistis amantes,
Et vocis fecistis iter. (S. Ch. VII, 1 22)

Seneca (4 v. Chr.—65 n. Chr.).

Vgl. Seite 69 unter Epiktetus.

This book, instead of subducing the reader's passions, (I take it for granted, you see, Miss, it was Seneca's Morals or some such good book) had like to have been the cause of a violent evil. (Pam. III, 104)

Plinius (23—79).

Caesar, we are told[2]), had won at the age of 56, when he was assassinated, fifty pitched battles, had taken by assault above a thousand towns and slain near 1,200 000 men;
(Clar. IV, 1 42)

Lucanus (39—65).

And the sweet Lucanus truly observeth:
(Phars. VI, 530) — — — Fatis debentibus annos
Mors invita subit. (Clar. VII, 1 100)

Martialis († 102).

(I, 25, 8) — — — Post cineres gloria sera venit[3]).
(Clar. VII, 1 100)

Juvenalis (?— ca. 130).

According to that of Juvenal, which may be thus translated:
Wouldst thou be read, or wouldst thou bread ensure,
Dare something worthy: Newgate or the Tower.
(Corr. IV, 286)

The lines translated from Juvenal by Mr. Tate,[4]) I have been often pleased with:

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[1]) Zu ergänzen der 1. Halbvers: Quid non sentit amor? (Met. IV, 68).

[2]) Plinius gives this account, putting the number of men slain at 1,100,092. (Richardson.)

[3]) Der Text bei Friedländer lautet: Cineri gloria ... Richardson macht nicht die geringsten Angaben über die Ausgabe des Martialis, die er benutzte. Im Britischen Museum erlangte ich darüber keine Auskunft; auch konnten mir die älteren Textausgaben nur zum kleinen Teile vorgelegt werden, weil infolge des Umbaues gar manches Werk unzugänglich war.

[4]) Nahum Tate (1652—1715), «poetaster and dramatist» (D. N. B.).

Compassion proper to mankind appears:
With nature witnessed, when she lent us tears,
Of tender sentiments we only give
These proofs: To weep is our preorogative;
. . . etc. . . . (Clar. IV, l 51)

As Juvenal sayth:

Tears are the prerogative of manhood.
(Clar. VII, l 50)

For as Juvenal saith (II, 81):

Uvaque conspectâ livorem ducit ab ûva.
(Clar. VII, l 75)

And it is well observed by that poet[?], that:

Ægre formosam poteris servare puellam:
Nunc prece, nunc pretio, forma petita ruit.[1])
(Clar. VII: l 75)

For as Juvenal saith (VIII, 20):

— — — Nobilitas sola est, atque unica virtus. (ibid.)

Accordingly, his Lordship had a motto, found him from Juvenal: which he unhappily mistaking (not knowing Juvenal was a poet) printed as a prose sentence in his little page.
(Clar. VII, l 99)

Ausonius (c. 310—395).

For which purpose the advice of Ausonius[2]):

Dum fortuna juvat, caveto tolli:
Dum fortuna tonat, caveto mergi.
(Clar. VII, l 100)

Prudentius († 410)[3]).

Psychom. 177.

Haec virtus vidua est quam non patientia firmat.
(Clar. VII, l 100)

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[1]) Es scheint hier ein Irrtum Richardsons vorzuliegen. Die Stelle rührt von Juvenal offenbar nicht her.

[2]) Die Stelle findet sich als Anhang zum 'Ludus VII Sapientium' in vielen Ausoniushss. (Vgl. die Ausgabe von Peiper, Leipzig 1886, p. 407, 27.) Die Varianten zu der Stelle, die in der eben zitierten Ausgabe lautet:

'si fortuna iuvat, nihil laboris:
si non adiuvat, hoc minus laboris',

finden sich in den Poet. lat. min. III, 161, wo es heißt:

— — — —, caveto tolli
— — tonat, caveto mergi!

In dieser Variation, auf die mich Herr Professor Jacoby freundlichst hinwies, findet sich die Stelle bei Richardson.

[3]) Das Interesse an Prudentius wurde gerade zu Richardsons Zeit

Joh. Baptista Mantuanus (1448—1516)[1]).

Ecl. II, 15 f.:

— — — Hominum quoque mos est,
Que nos cunque premunt, alieno imponere tergo.
(Clar. VII, 1 100)

Credere fallaci gravis est dementia famae.
[Ecl. IX 170]:

That in the words of Mantuan [Ecl. I 131 f.]:

Æqua tamen semper mens est, [et] amica voluntas,
Sit licet in natos facies austera parentum.[2])
. . . etc. . . . (Clar. VII, 1 100)

d) Französische Literatur.

Richardson erwähnt:

Balzac (1594—1654)	Fénelon (1651—1715)	Rabelais (1490?—1553)
Boileau (1636—1711)	Lambert (1647?—1733)	Rapin (1621—1687)
Dacier (1651—1720)	Lenclos (1616—1706)	Sévigné (1626—1696)
Defreval (?)	Mottraye (1696—1729)	Voltaire (1694—1778)
Du Bartas (1544—1590)	Prévost (1697—1763)	

François Rabelais (1490?—1553).

(Pantagruel et Gargantua 1532—1564).

She reproaches me for making no better use of a good book, as she calls Rabelais's Pantagruel, which I innocently was reading. (Pam. III, 123)

Du Bartas (1544?—1590).

La première Semaine (1578).

So that you have struck fire, when you pleased, wanting nothing but a few dry'd leaves, like the first pair in old Du Bartas, to serve as tinder to catch your animating sparks.
(Pam. III, 52)

Jean Louis de Balzac (1594—1654).

Now Madam, I expect, that you will make great use of this instance, in opposition to Balzac's notion against the necessity for woman's learning . . . to say truth, I never can esteem your author for the passage you have quoted from him. It is, I will venture to say, a rash, a silly, an unjust

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wieder wach durch Anregungen des Dr. Turner, Bischof von Ely, der dafür von Prior in einem Gedicht verherrlicht wurde.

[1]) Vgl. über ihn Kluge, Anglia III, 266 f.

[2]) Im Original stehen die Verse in umgekehrter Reihenfolge!

passage in him; and written in the security of a man's heart, who thought he might write anything.

— — — — — — — — — — — — — — — — — — —

Madame Sévigné, Madame Dacier, the Marchioness of Lambert, three of that writer's countrywomen, wrote more to that purpose a great deal than Balzac. (Corr. VI, 120/121)

Anne de Lenclos (1616—1706)[1].

Lettres (1751).

There is a Volume[2]), which is not chaste enough to be recommended to your Ladyship. It is truly French, its language good. But for the knowledge of the hearts of people given up to what is called gallantry, particular French gallantry, I have not seen its equal. It is called Letters of Ninon de Lenclos to the Marquis of Sévigné, Son of the above mentioned lady and her contemporary. It will not offend the ear. But I would not by any means recommend it to say that to a very young lady, and to one, who has not great discretion, tho' there are grosser pieces that are not kept out of way of such. (MSS XI, 82b)

René Rapin (1621—1687),

Réflections sur la Poétique d'Aristote (1674).

Our fair readers are also desired to attend to what a celebrated Critic[3]) of a neighbouring nation says on the nature and design of tragedy[4]). (Clar. VIII, Postscriptum)

Marie de Sévigné (1626—1696).

Lettres[5]).

Vgl. S. 75 unter Balzac.

Have you read Mme Sévigné's Letters? Fine passages and sentiments there are in it, and a notion given of the French manners, tho' written in the middle reign of Louis XIV. (MSS XI, 82b)

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[1]) Genannt 'Ninon'.

[2]) Von Damours veröffentlicht, bald danach ins Englische übersetzt.

[3]) Rapin: On Aristotle's Poetics (Richardson).

[4]) Die englische Übersetzung von Rapins wichtigsten Werken erschien in London von 1711 ab bei Tonson.

[5]) Die 'Lettres' erschienen zuerst 1734/36 zu Paris, und bald darauf in englischer Übersetzung.

Nicolas Boileau (1636—1711).

Le Lutrin (1672—1674)[1]).

How like Boileau's parson, I strut behind my double chim! (Clar. IV, 1 5)

Anne-Thérèse, Marquise de Lambert (1647?—1733).

Vgl. hierzu S. 75 unter Balzac.

François de la Mothe Fénelon (1651—1715).

Télémaque (1717).

He inquired kindly after my employment, which was trying to read in the French Telemachus. (Pam. III, 90)

What are you reading? . . .

Sir, said Mr. Williams, ... it is the French Telemachus. (Pam. II, 88)

Vgl. S. 6.

Anne Dacier (1651—1720).

Vgl. hierzu Seite 75 unter Balzac.

François Voltaire (1694—1778).

Henriade (1726—1729).

But I always thought it a piece of affectation in Voltaire, to call his the Henriade. (Corr. III, 89)

Aubry de la Mottraye (1696—1729).

(Voyages (1727).

Aaron Hill schreibt: I have herewith returned you Motray's 3 volumes[2]). (MSS XIII, I, 4)

Antoine François Prévost d'Exiles (1697—1763).

Le Doyen de Killerine (1732—1735).

. . . A present of the same work in twelve thin volumes in French, translated by the Abbé Prévost, Author of the Dean of Colerain and other pieces.[3]) (Corr. VI, 244)

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[1]) Der 5. und 6. Gesang dieses komischen Heldengedichtes erschien 1681/83. Englische Übersetzungen und Bearbeitungen waren zu Richardsons Zeiten bereits mehrere vorhanden.

[2]) Die Reisen Mottrayes, bereits 1724 in England bekannt durch Übersetzungen, dürften die von Hill hier an Richardson zurückgegebenen Bände sein.

[3]) Die Übersetzung der Clarissa von Prévost erschien Paris 1751 bei La Veuve Lormel et Fils, in 12 Bänden. (MSS XIV, 62 f.)

De Freval (?).

Über das Leben dieses ebenfalls schriftstellerisch tätigen Freundes Richardsons, der die Clarissa zuerst ins Französische übertragen wollte, worin ihm aber Prévost anscheinend zuvorgekommen ist, weiß die Literaturgeschichte bisher nichts genaueres.

Richardson schreibt einmal an ihn:

I am sorry you have been prevented in your intended translation of Clarissa. (Corr. V, 271)

Bekannt ist ein Claude François de Freval (1745—1770), der aber nicht für Richardson in Betracht kommt[1]).

Jedenfalls ist dieser de Freval oder Defreval, wie ihn die Manuskripte schreiben, Richardson behilflich und nützlich gewesen, indem er ihn mit diesem oder jenem literarischen Erzeugnis bekannt machte.

So schreibt Richardson an ihn:

'I should be glad to know in what forwardness the French edition is, and if my additions etc. .. will be of service to it.' (Corr. V, 272)

Vgl. auch S. 6 und ibid. Anm. 1.

e) Italienische Literatur.

Richardson kennt

Ariosto (1474—1533) Filicaia (1642—1707).

Ludovico Ariosto (1474—1533)[2]).

Orlando Furioso[3]).

Can you, who read Ariosto, help thinking, that you see, on such an idea as this will raise, a lady possessed of the shield of Ruggiero, uncovering it, by surprize, and darting radiant glory in the face of her husband; the Caitiff, as in one of the cuts of Harrington's translation, sprawling, dazzled at her feet? (Corr. II, 93)

Rinaldo indeed, in Ariosto, put the Mantuan Knight's cup

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[1]) Biographie Universelle, Tome 16.

[2]) Engl. Übersetzung der Werke Ariostos von Harrington, veröffentlicht 1591; Neudrucke schon 1607 und 1634; später öfter.

[3]) Begonnen hat Ariosto die Dichtung um 1506; veröffentlicht wurde sie 1516 u. 1521 in 40 Gesängen; 1532 in 46 Gesängen.

of trial from him, wich was to be the proof of his wife's chastity[1]). (Clar. III, l 14)

Had Sir Charles been a Rinaldo, Olivia had been an Armida. O that I could hope, for the honour of the sex, and of the lady who is so fine a woman, that the Italian world is mistaken. (S. Ch. V, l 10)

Vincenzo da Filicaia (1642—1707).

Richardson legt ein Sonett von diesem mit nachfolgender englischer Übersetzung ein im 3. Bande. v. S. Ch., l 2.

f) Deutsche Literatur.

Richardson kennt

v. Haller (1708—1777) und Klopstock (1724—1803).

Albrecht v. Haller (1708—1777).

My vanity, however, has been raised by a present sent me of a translation of Clarissa, in the German Language, in eight volumes, from the celebrated Dr. Haller, Vice-Chancellor of the University of Göttingen. (Corr. VI, 244)

Friedrich Gottlieb Klopstock (1724—1803).

Der Messias (1755)[2]).

Frau Klopstock, die bekanntlich auch eine glühende Verehrerin Richardsons ist, schreibt:

I suspect the gentleman who has made you acquainted with the Messiah, is a certain Mr. Kaiser of Göttingen, who has told me, at his return from England, what he has done; and he has a sister like her, whom you describe in your first letter. (Corr. III, 152)

Ebendieselbe schreibt:

I will, as soon as I can, translate you the arguments of these ten books, and what besides I think of them. (Corr. III, 151)

Leider sollte Meta Klopstock dazu nicht mehr kommen, ein jäher Tod raffte sie bald dahin.

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[1]) The Story tells us, that, whoever drank of this cup, if his wife were chaste, could drink without spoiling: If otherwise the contrary (Rich.).

[2]) Die ersten 10 Bücher erschienen damals.

Schlußbemerkung.

Wenn wir die stattliche Zahl von literarischen Erzeugnissen, die Richardson bekannt waren, noch einmal überblicken, so müssen wir seine Belesenheit eine verhältnismäßig große nennen, zumal in Anbetracht der äußerst geringen Zeit, die sein Beruf als Drucker ihm während des Tages gönnte.

Und doch wird noch gar manches andere Werk von Richardson gelesen worden sein, ohne daß wir es nachweisen können, und noch manche Stunde wird er sich von seinen arbeitsreichen Lebenstagen abgespart haben, um dieses oder jenes Buch einer Durchsicht zu unterziehen.

Ist es doch auch höchst unwahrscheinlich, daß ihm die zu seiner Zeit erscheinenden Romane Smolletts: Roderick Random [1]) und Peregrine Pickle [2]), völlig unbekannt geblieben seien, oder daß er, der den theologisch-philosophischen Schriftstellern stets so großes Interesse zuwandte, z. B. nie etwas von Bunyan, der damals zu jeder Bibliothek gehörte, vernommen haben sollte!

Unter den Werken nun, welche Richardson bekannt waren, ist die episch-lyrische Dichtung am reichhaltigsten vertreten. Im Vordergrunde steht der 'Prince of English Poets', Spenser, für den Richardson in Gemeinschaft mit Edwards ein weit über der Kritik seiner Zeit stehendes Urteil hat, das Beachtung verdient. Ihm tritt zur Seite Milton, den Richardson ebenfalls bewundert, oft aber für zu gelehrt hält. Von den übrigen Poeten widmet er selbstverständlich seinen Freunden das größte Interesse, wie denn auch nicht erst hervorgehoben zu werden braucht, daß er ihre Werke, die oft recht mittelmäßig sind, stets überreichlich preist. Große Verehrung zollt er auch Butler, dessen Hudibras er häufig in seinen Werken zitiert, zugleich mit Cowley, den er wegen seiner schlichten Sprache und seines trefflichen Witzes schätzt, und bei dessen Kritik er sein Zeitalter nicht unrichtig charakterisiert, wenn er es ein 'age of dictionary-and index-learning' nennt. Die häufigen Zitate aus Cowley leitet er gewöhnlich mit den Worten ein: 'My favourite Poet' etc. . .

Auch aus Drydens poetischen Werken zitiert Richardson

[1]) 1748. [2]) 1751.

nicht selten, und zwar scheint er Alexander's Feast besonders hoch zu schätzen. Er stellt den Dichter des Mac Flecnoe weit über Pope, an dessen Talent er seit dem Erscheinen des Essay of Man zwar nicht mehr zweifelt, der aber seiner Meinung nach die ihm verliehene dichterische Begabung nicht in der rechten Weise verwendet.

Die übrigen Dichter brauchen hier nicht besonders hervorgehoben zu werden, nur ist bemerkenswert, daß eine Anzahl von ihnen vorwiegend Dramatiker sind, und gerade das Drama seiner und der vor ihm liegenden Zeit bis zu Shakespeare ist es, was Richardson interessiert.

Hierin liegt vielleicht der Nutzen dieser Arbeit: Wenn Richardson auch manchen Zug den Dichtern entlehnt hat, so ist doch die eigentliche Quelle für die Charaktere und die Handlung seiner Romane in dem Drama seiner Zeit zu suchen.

Gewiß soll nicht bestritten werden, daß Richardson vieles in seiner Pamela, in der Clarissa und im Grandison dem Leben abgelauscht hat. Doch läßt es sich nicht leugnen, daß seine Personen typische Charakterzüge von Figuren haben, wie sie in dem damaligen Drama nicht eben selten sind.

Ich stelle mich damit in Gegensatz zu Gaßmeyer, der die Versicherungen der Miß Barbauld und die von ihr gebotenen Belegstellen als einzige Autorität gelten läßt. Es kann auch nicht geleugnet werden, daß Richardson des öfteren in seiner Korrespondenz von »nature« in seinen Romanen spricht. Darf er aber in diesen Beteuerungen, daß alles freie Erfindung sei, immer ernst genommen werden? — Einerseits bestreiten alle Dichter gerade der Zeit Richardsons hartnäckig, daß sie Quellen irgendwelcher Art benutzt hätten, oder sie wollen ihnen doch nur einige 'hints' entlehnt haben, auch wenn eine ganz gründliche Ausbeutung des literarischen Vorbildes auf der Hand liegt; anderseits kann ich hier eine Stelle aus der Korrespondenz Richardsons anführen, wo er sich zu seinem Freunde ganz rückhaltlos darüber mit Bezug auf seine Pamela äußert[1]): »I am charmed, my dear Mr. Edwards, with your sweet story of a second Pamela. Had I drawn mine from the very life, I should have made a much more perfect piece of my first favourite — first, I mean, as to time[2]).«

[1]) Corr. III, 59.

[2]) Den Marivaux-Streit lasse ich hier unerörtert. Vgl. Gaßmeyer S. 1 ff.

Unter den Dramatikern nimmt Shakespeare für ihn die vornehmste Stelle ein und bildet den hellsten Stern in dem Dreigestirn Spenser, Milton, Shakespeare. Begeistert ruft Richardson die schönen Worte aus: »Oh! that Spenser, Milton, Shakespeare may be handed down in their own unborrowed lights to the latest times!«

Auch mit dem Urteil über Shakespeare, in dem er den größten Genius aller Zeiten und Länder sieht, steht er weit über seiner Zeit, und es dürfte wohl in dieser Hinsicht Garrick auf ihn gewirkt haben, mit dem er 'very well acquainted' war. Rührend klingt diese Begeisterung aus dem Munde Richardsons in den Worten: »Great injured Shade, I will for ever revere thee!«

Von Dryden kennt er zweifellos mehr Stücke, als belegt werden konnten; auch mit Otway, Lee und Rowe ist er wohl vertraut, ebenso wie mit einer großen Zahl anderer Dramatiker, die hier keiner Erwähnung bedürfen.

Die Erzählungsliteratur ist in meiner Übersicht nicht sehr reichlich vertreten. Swift nimmt einen besonderen Platz unter den Romanschriftstellern ein; aber so hoch Richardson ihn auch achtet, so tiefe Verachtung zollt er Henry Fielding, über dessen Werke er sich in bitteren Worten ergeht, während er zu der Schwester des trefflichen Charakterzeichners in durchaus freundlichem Verhältnis stand.

Die meisten Wochenschriften, die zu seiner Zeit im Umlauf waren, liest er mit regem Interesse. Besonders scheint er Addison als Essayisten zu schätzen.

Ist auch die Zahl der angeführten Historiker keine sehr große, so scheint Richardson doch recht beträchtliche Geschichtskenntnisse besessen zu haben. In seinen Werken und auch in seiner Korrespondenz finden sich zahlreiche Beweise dafür, daß er mit den wichtigsten historischen Ereignissen bekannt war. Ich lasse hier einige Belege folgen, ohne indessen den Text vollständig bieten zu wollen, sondern gebe nur das besprochene Thema und die Stelle, wo diese Ausführungen in seinen Romanen zu finden sind; angestrebt ist eine gewisse chronologische Ordnung.

Griechische Geschichte und Sage:

Über Achilles . . . . . S. Ch. I, 113
„ Hector . . . . . ibid.
„ Alexander den Großen . . . . ibid.

Römische Geschichte und Sage:

Über	Tarquinius . .	Corr. II, 231
„	die Decemviri	
„	Marius . . .	Corr. II, 231.
„	Sulla	
„	Pompeius . .	
„	Caesar . . .	
„	Cato, Pompeius	Clar. III, 110
„	die Horatier, Curiatier	S. Ch. II, 14
„	Cäsar	Clar. I, 11 Clar. V, 11
„	die Ermordung Cäsars	Clar. IV, 142 Clar. VIII, 132
„	Augustus	S. Ch. II, 14
„	Marc Anton	

Arabisch-Türkische Geschichte:

Über	Muhamed und Muselmänner . .	S. Ch. II, 14
„	die Türkei	S. Ch. III, 17

Deutsche Geschichte:

Über	die germanische Invasion . . .	S.Ch.VIII, Concl.
„	„ Reformation in Deutschland (Luther, der Papst)	Corr. IV, 318/19
„	den Kurfürsten von Sachsen zu Luthers Zeit.	Corr. IV, 319/20
„	Martin Luther und Eck	Clar. VII, 11
„	Don Juan d'Austria	Clar. IV, 15
„	den Seesieg bei Lepanto . . .	
„	Victor Amadeus von Savoyen . .	S. Ch. II, 118
„	die Prinzessin von Cleve . . .	S. Ch. VIII, 142

Französische Geschichte:

Über	Heinrich IV.	Clar. VIII, 149 S. Ch. I, 113
„	den Orden von St. Michael in Frankreich	Pam. III, 164
„	Ludwig XIV.	Clar. VII, 153 S. Ch. II, 129
„	die Utrechter Verhandlungen . .	Corr. III, 13

Englische Geschichte:

Über	Heinrich V.	S. Ch. I, 113
„	„ VII.	Clar. VII, 12
„	„ VIII.	S. Ch. IV, 17
„	die Enthauptung des Bischofs von Rochester.	Pam. III, 266
„	Heinrich VIII.	S. Ch. III, 119
„	Elisabeth und Essex	Clar. IV, 14
„	Maria Stuart	S. Ch. VII, 17

Über Karl I. . . . . S. Ch. IV, 17
„ „ II. . . . . Clar. VIII, 139
„ den Herzog von Marlborough . MSS XIII, II, 6
„ die politische Lage seiner Zeit . Corr. V, 184/87

Russische Geschichte:

Uber Peter den Großen . . . . . S. Ch. I, 113
„ die Schlacht bei Pultawa . . . Clar. VII, 147

Groß ist die Zahl der theologischen und philosophischen Werke, die Richardson bekannt gewesen sind, und sie haben in zweiter Linie Einfluß auf ihn bei der Abfassung seiner Romane gehabt, die überall seine große Frömmigkeit beweisen. Hand in Hand damit geht eine große Bibelfestigkeit, die sich in vielen Zitaten aus der heiligen Schrift kundgibt, wie denn auch ganze Psalmen, oft versifiziert, in seine Romane eingeschoben sind.

Mit der Bibel haben wir den Übergang zu den fremden Literaturen gewonnen, in denen Richardson nicht gerade bedeutende Kenntnisse, aber immerhin größere, als erwartet werden konnte, besitzt.

In der griechischen Literatur ist er mit den Fabeln, die an den Namen des Aisopos sich knüpfen, wohl vertraut, auch kennt er die homerischen Dichtungen, deren Wert er nicht unterschätzt; er mißt ihnen aber mit ihren Berichten von Kampf und Sieg eine unheilvolle, aufwiegelnde Wirkung bei. Die übrigen Autoren hat er wahrscheinlich — die Belegstellen sind nicht ganz sicher — auch mit Hilfe von Übersetzungen kennen gelernt, denn der griechischen Sprache ist er offenbar nicht mächtig gewesen.

Dagegen möchte ich stark bezweifeln, ob Richardson wirklich nicht Lateinisch verstand. Glänzende Kenntnisse hat er ja sicherlich darin nicht gehabt, doch scheint er sich mit Hilfe von Übersetzungen, deren er mehrere zu gleicher Zeit benutzte, in Vergil oder Horaz eingelesen zu haben.

Ich stütze mich mit dieser Behauptung auf die zahlreichen, überall in seinen Romanen angeführten Zitate aus den Werken lateinischer Dichter. Die Annahme, daß Richardson bei der Verwendung von lateinischen Versen die Hilfe von Freunden angerufen habe, erscheint mir durch nichts begründet. Er selbst äußert sich jedenfalls in dieser Angelegenheit niemals, und auch von Seiten der mit ihm korrespondierenden Freunde und Bekannten fehlt jede diesbezügliche Anspielung. Ferner

stehen die Zitate oftmals in einem so engen Zusammenhang mit dem sie umgebenden Text, daß es nicht ganz klar ist, wie diese Hilfeleistung hätte ausgeführt werden können. Richardson war durchaus nicht der Mann, der sich von literarischen Freunden große Unterstützungen gefallen ließ. So gern er auch Anregungen oder die Meinungen seiner Freunde hörte, so selten änderte er einen einmal gefaßten Entschluß. Sicherlich duldete er nicht die Gegenwart von anderen bei der Abfassung seiner Romane, wie aus den Briefen und Erkundigungen seiner Freunde genügsam hervorgeht.

Gaßmeyer will allerdings im Anhang zu seiner Dissertation beweisen, daß Richardson die klassischen Sprachen nicht verstand. Indessen sind die Argumente, die er vorbringt, nicht stark genug. Daß Richardson den Brief des Mr. Stinstra nur mit Hilfe eines Freundes verstehen kann, und daß sich der Holländer dann entschließt, seine Briefe in englischer und nicht mehr in lateinischer Sprache an den Verfasser der Clarissa zu richten, beweist noch nicht Richardsons völlige Unkenntnis des Lateinischen, zumal wir nicht wissen, welches Stiles sich Stinstra in seinem lateinischen Briefe bedient hat.

Das zweite Argument, das Gaßmeyer erbringt, ist die Angabe der Miß Barbauld in ihrer Einleitung zur Korrespondenz[1]):

»Some of the admirers of Richardson have wished to raise his character by asserting, that he possessed a knowledge of the Classics; but his own assertions are frequent in his letters, that he possessed no language but his own, not even French.«

Diese Behauptung der Miß Barbauld ist, wie wahrscheinlich noch manche andre[2]), unwahr. Ich habe die uns erhaltenen Manuskripte auch auf solche Äußerungen Richardsons hin durchgesehen und keine einzige Aussage dieser Art gefunden, obwohl sie nach Miß Barbauld 'frequent' sind.

Dagegen ist es bewiesen, daß Richardson der französischen Sprache nicht mächtig war. Diese Unkenntnis ist aber für jene Zeit nicht besonders auffallend. War doch auch die Volksstimmung den Franzosen gegenüber nicht sehr

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[1]) Corr. I, XXXII.

[2]) Ich habe darauf mehrfach in dieser Arbeit hingewiesen.

günstig, wie aus zahlreichen Briefen, die damals abgefaßt wurden, hervorgeht!

Ich gebe hier die beiden Stellen aus dem Manuskript wieder, die Richardsons Unkenntnis des Französischen beweisen:

1. Your Ladyship, I presume, reads French. I cannot. (MSS XI, 228)

2. I was drawing against my will to give the translation a reading, by the lady who rendered it into English; of French I know nothing. (MSS XI, 268b)

Um so anerkennenswerter aber ist es, daß sich Richardson mit der Literatur der Franzosen bekannt machte, soweit ihm das mit Hilfe von Übersetzungen damals möglich war. Jedenfalls haben die Briefe der Mme Sévigné wie auch der Ninon, die er gelesen hat, auf ihn Einfluß ausgeübt, was eine Stiluntersuchung noch genauer zeigen würde. Als Vermittler zwischen seiner und der französischen Sprache dient ihm ein Mr. De Freval, dessen Person noch nicht völlig bestimmt ist, mit dem Richardson aber eifrig korrespondiert, und bei dem er sich — auch über das Frankreich seiner Zeit — Informationen holt.

Was De Freval mit Bezug auf Frankreich dem Verfasser der Clarissa vermittelt, das tut mit Bezug auf Deutschland anscheinend ein Herr Kaiser aus Göttingen, der von Meta Klopstock einmal erwähnt wird. Wenigstens scheint Richardson mit Haller und Klopstocks 'Messias' näher bekannt zu sein.

In der italienischen Literatur konnten nur Ariosto und Filicaia belegt werden, doch ist es wahrscheinlich, daß Richardson mit Hilfe von Übersetzungen auch andere Dichtungen aus der Blütezeit dieser Literatur kennen gelernt hat.

Auf eine weitere Ausdehnung seiner Belesenheit lassen auch noch eine große Anzahl von mythologischen Namen schließen, von denen ich hier nur eine Auswahl, mit den Stellen, wo sie sich in seinen Werken finden, folgen lasse:

Arachne	Corr. II, 220 Clar. III, 1 3
Sweet Bee of Hybla	Corr. III, 195 Corr. VI, 128
Lethe	Corr. II, 254
Jupiter and Semele	Corr. III, 35

Pygmalion	Corr. IV, 186
Argus	Pam. I, 157
Orpheus	Pam. III, 316
Hydra Hercules	Pam. III, 327
Scylla, Charybdis	Clar. II, 1 17
Faunes and Dryades	S. Ch. III, 1 2

Erwähnenswert sind ferner die zahlreichen Sprichwörter, die Richardson in seinen Romanen und in der Korrespondenz anführt, und einige geflügelte Worte, die ich hier ebenfalls folgen lasse:

A reformed rake makes the best husband	Clar. VIII, 1 19
Marry and repair, at any time	Clar. VII, 1 101
The full stomach loaths the honeycomb	Corr. IV, 222
Honours change manners	Clar. VII, 1 75
Happy is the wooing that is not long a-dooing	S. Ch. I, 1 9
Always be careful of back-doors	Clar. III, 1 21
Desert and Reward seldom keep company together	Clar. IV, 1 24
Happy is the man who knows his follies in his youth	Clar. IV, 1 24
He that lives well, lives long	ibid.
'And again the Spaniards have it': Who lives well, sees afar off	"
He who perishes in needless danger, is the Devil's martyr	"
He who pities another, remembers himself	"
He who does what he will, seldom does what he ought	"
Young men's frolics old men feel	"

Richardson erwähnt auch:

'a homely proverb about wedding shoes'	Corr. VI, 12

von lateinischen Sprichwörtern zitiert er:

Errare est hominis, sed non persistere	Clar. VII, 1 75
Raro antecedentem scelestum deseruit pede poena claudo	Clar. IV, 1 24

Von französischen führt er an:

Une poigneé de bonne vie vaut mieux qu'un morceau de clergée	Clar. IV, 1 24

Von geflügelten Worten braucht er:

'Moses and the Prophets'	S. Ch. VII, 1 13
'Platonic Love'	S. Ch. V, 1 1
'Vanity Fair'	S. Ch. I, 1 7

Aus der vorstehenden Übersicht geht deutlich hervor, daß Richardson bis in das späteste Alter sich eines Studiums befleißigte, das unsere volle Anerkennung verdient. Und wenn er auch die so mühsam erworbenen Kenntnisse in seinen Romanen allzureichlich der Mitwelt erschließen will, wenn auch andere große Schwächen und Fehler in seiner Pamela, besonders im zweiten Teil und den beiden andern Romanen, nicht zu verkennen sind: die Geringschätzung, die ihm von der heutigen Kritik vielfach zuteil wird, verdient Richardson darum nicht, wie denn auch das von wenig Takt zeugende Urteil Thackerays durchaus zu verwerfen ist, der in Richardson nur den »puney, cockney bookseller« sieht, »who poured out endless volumes of sentimental twaddle and whose genius had been nursed on sack-posset and not on dishes of tea«[1]).

[1]) Lectures V, S. 77; vgl. die Literatur S. XIV.

Anhang.

Einige noch nicht veröffentlichte Stücke

aus dem Forster Manuskript

zu South Kensington.

Beschreibung des Manuskripts.

Das 'Forster Manuskript' enthält in sechs starken Foliobänden, von Vol. XI bis XVI, die Korrespondenz Richardsons, und zwar so, wie sie von ihm selbst zum Zwecke einer gelegentlichen Veröffentlichung eingerichtet worden ist. Seine Töchter sollten sich im Falle der Not durch ihre Veröffentlichung einige Barmittel verschaffen können:

»But all I shall trouble myself about, with regard to my collections, is, as time and ability shall be lent me, to run them over cursorily, and scratch out great numbers of them, by way of saving survivers' trouble; and that the rest may lie in less compass, for the perusal of such of my girls as may like to amuse themselves with their father's correspondencies. Should calamities befall them (who in this world is exempt from such?), and proper leave be obtained, the daughters of a father, who never troubled the public with levying a subscription upon it, and has been so shamefully invaded in a property, so singularly his own[1]), may perhaps, if anything be deemed worthy, in this pack of the collection meet with favour. But God forbid that there should be a necessity for such a recourse[2])!«

Wie diese Sammlung dann in den Besitz W. Forsters gekommen ist, vermag ich nicht zu sagen. Zu Anfang des XI. Bandes findet sich eine Bemerkung von seiner Hand: 'These are fragments of the collections of Richardson's correspondence, consisting of letters in rough draft and many notes by himself; manuscripts of his replies by his daughters; and the original letters to which those replies refer'[3]). Er läßt

[1]) Vgl. darüber D. N. B. XLVIII, 245.
[2]) MSS XI, 242.
[3]) XI, 1—2.

dann eine Reihe von Ratschlägen über die zweckmäßigste Anordnung und Gruppierung der Briefe folgen. Hieran schließt sich auf dem folgenden Blatt Richardsons Bildnis, 'Engraved by E. Scriven, from a picture by M. Chamberlin, in the possession of the Earl of Onslowe'[1]). Die Briefe sind nun in den einzelnen Bänden folgendermaßen geordnet:

Vol. XI. Korrespondenz mit Lady Bradshaigh, die bekanntlich mit ihm zuerst unter dem Namen einer Mrs. Belfour Briefe wechselte.
Vol. XII. 1. Abteilung: Korrespondenz mit Th. Edwards[2]).
2. Abteilung: Korrespondenz mit Mrs. Chapone.
Vol. XIII. 1. Abteilung: Korrespondenz mit Aaron Hill.
2. Abteilung: Korrespondenz mit Aaron Hill, dessen Töchtern etc.
Vol. XIV. 1. Abteilung: Korrespondenz mit Urania Johnson.
2. Abteilung: Korrespondenz mit Miß Wescomb.
3. Abteilung: Korrespondenz mit Mrs. Scudamore (late Miß Wescomb)[3]).
4. Abteilung: Korrespondenz mit Eusebius Sylvester aus Warwick.
Vol. XV. 1. Abteilung: Korrespondenz mit Sylvester (2. Teil).
2. Abteilung: Clarissa Harlowe-Korrespondenz.
3. Abteilung: Clarissa und Grandison-Korrespondenz.
4. Abteilung: Grandison-Korrespondenz.
Vol. XVI. 1. Abteilung: Letters relating to Pamela.
2. Abteilung: Richardsons Korrespondenz mit verschiedenen Personen, Miscellen, mit der Bemerkung: 'chiefly poetry'.

Die 3. Abteilung dieses Bandes, die Korrespondenz von Hester Stanhope enthaltend, hat mit Richardson nichts mehr zu tun.

Die Briefe, zum Teile nicht die Originale, sondern saubere Abschriften, sind sehr gut erhalten. Die Schrift Richardsons ist ziemlich klein, zuweilen auch recht undeutlich. In den

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[1]) XI, 3.

[2]) Auf der ersten Seite dieser Abteilung findet sich folgende Bemerkung Richardsons: »Perhaps the following excellent persons, for the esteem they had for Mr. Edwards [one of the worthiest of men!], will be glad of looking into it. — Returning it to my Family; with whom it must ever be private; — no extracts from it to be taken from it, or letters copied.« — Es folgen dann die Namen der Personen: The Rt Honble Arthur Onslowe, Esq.; George Onslowe, Esq.; Dr. Heberden. Mr. Price. Mr. Masson. Miss Mulso. Mrs. Donnellam.

[3]) In den Manuskripten steht die dritte Abt. als zweite, aber mit der Bemerkung: 'to be read before number 2'.

Originalbriefen finden sich häufige Korrekturen, meistens jedoch nur geringfügiger Art.

Ich lasse hier jetzt einige ausgewählte Stücke folgen:

I.

Dedication, once designed to be prefixed to the four Volumes of Pamela[1]).

To the truly admirable Lady, to whom only these four Volumes of Pamela can with Propriety be inscribed.

Permit me, ever-dear Lady, to inscribe these sheets to one whose Virtue is attempted to be drawn, and Excellencies delineated, in numberless places of the work — and the rather, as every reader of it will rejoice, from the Light, which this address will afford, that the Lady is living, who sat in the Writers Mind, for the Graces both Personal and Intellectual, of Pamela; tho' neither so humble in her Birth, nor so exalted in her latter Fortunes, but whose sufferings have been greater and supported with equal Fortitude, and with a Charity for her Injuries, that has met with but[2]) one, and that with the Divinest[3]) Example.

May you long live, the Ornament of your Sex, the Friend of distressed Virtue[4]), as you have ever been to the utmost of your own Power, and in your Influence upon those who have much greater Ability; and[5]) the Patroness of every good Work; praise with an Ardour that cannot be expressed, an Ardour heightened by a Veneration that began in the same Hour, that I was first admitted into your Presence, and will continue to the last of my Life,

Dear Madam,
Your affectionate Friend
(So you always permitted me to style myself)
and faithful humble Servant.
(MSS XVI, 10)

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[1]) MSS XVI, 10.

[2]) Im Text ursprünglich: »met but with one«; nachher verbessert.

[3]) Im Text ursprünglich: »Divine«; verb.

[4]) Ursprünglich: »the Friend as you have ever been« etc. . . . »Ability, of distressed Virtue«; verbessert.

[5]) Eingeklammert: »thro' the same powerful Influence«.

II.

Ein Zeitungsausschnitt, enthaltend eine Erklärung Richardsons gegen ein Konkurrenzunternehmen, betreffend die Fortsetzung seiner Pamela.

Certain Booksellers having in the Press a spurious Continuation of these two Volumes (in Letters from Pamela to Mrs. Jervis, her Housekeeper), the Author thinks it necessary to declare that the same is carrying on against his consent, and without any other knowledge of the Story than what they are able to collect from the two Volumes already printed: And that he is actually continuing the Work himself, from Materials, that perhaps, but for such notorious Invasion of his Plans, he should not have published.

(MSS XIII, I, 48/49b)

III.

Copy of the most material Alterations in and Additions to the Second Edition of Clarissa, In the first four Volumes[1]).

Page in the 1st Edition		Pages in the[2]) 2nd Edition
Vol. I, p. 100	Alteration	p. 100/101
110	„	111
111	„	ibid.
116	„	116
120	„	120
135	„	135/136
156	An Addition	157
179	An Alteration and Addition	179/180
181	An Alteration	183
242	An Addition	243
272	An Alteration	274
Vol. II, p. 13	Alteration and Addition	13/14
21	A note added	21
24	„ „ „	25
48	Ode upon Wisdom omitted all but the 3 last Stanzas; and a note giving the reason of it . .	48
136	An Alteration	133

[1]) The Vth, VIth, VIIth, VIIIth were not reprinted, a larger number having been printed of them.

[2]) Ich gebe diese Veränderungen genau in der schematischen Ordnung wieder wie sie sich bei Richardson finden.

Page in the 1st Edition		Pages in the 2nd Edition
148	Alterations	145
149	A large note	146
164	Alterations	164
185	Omission of two lines	182
186	An Alteration	184
187	Alterations and Additions	184/85
189	„ „ „	186/87
224	Alteration, and a Note added	221/222
228	Alteration and Addition	226
232	Alterations	229/230
243	A Note added	241
252	An Alteration	250
253	„ „	251
261	„ „	259
266	A Note added	264
282	„ „ „	279
288	An Alteration	286
290	„ „	288
295/96	A Note added, and Dolly Hervey's Letter much altered	292/294
Vol. III, p. 40	A Note	39
62/63	Alteration by way of Emendation	62
64	„ „ „ „ „	63/64
71/72	„ ; And Addition	70/72
87	Insertion of Chimney-sweeper	87
94	Omission of 7 lines	94
100	A Note	100
103	„ „	103
133	Alteration, Additions of two lines, and a Note	132/133
142	A Note	142
153	„ „	153
155	„ „	155
159	„ „	159
165	„ „	164
167	„ „	167
176	Addition	175
195	„	193
206	Addition, explanatory	207
218	„ „	216
221	„ „	219
223	Alterations by way of explanation	221
230/231, 232 &c	Joseph Leman's and Lovelace's Letters given at length	229 &c
240	A Note	246
245	An Addition	251
250	„ „	256
255	Addition (wounds the Bottom)	261
261	Letter LIV much altered; p. 261 to 265	266/270
288	Addition	293

Page in the 1st Edition		Pages in the 2nd Edition
304	Small Addition	309
308	A Considerable Addition	312
312	An Insertion	317
313	Lovelace's Instructions at full Length	318/22
321	A Note	330
349/51	Large Insertions, Lovelace hidiously imagining to himself the passive Condition to which he shall bring the Lady. Infinite Beauties in a weeping Eye etc.	363/365
352	Note	366
Vol. IV, p. 9	Considerable Addition	9/10
11	an Alteration and Addition	11
14	Four last lines omitted	15
24	an Alteration and Addition	24
44	„ „ „ „	44
48	An Alteration by way of Emendation	48
52/53	Additions	52/53
63	Alterations and Additions	63/64
64	Addition	64
65	A large Note added in Defence of Clarissa's Character and Delicacy	66
74/77	Lord M.'s Letter; great Alterations and Additions	75/79
84	Addition	86
92	An Alteration by Way of Emendation	94
102	„ „ „ „ „ „	104
109	An Addition, small, but significant	111
111	An Addition	113
114	„ „	116
116	„ „	118
127/29	Small, but significant	129/131
136	A Note	138
141	An Addition, small but significant	143/144
247	Six last lines of the verses omitted	249
248	Additions	250/251
250	Addition	253
259	A Note	262
289	A small Addition	290
292	Three last lines omitted	295
293	The six lines of verse omitted	ibid.
341	A small Note	343

Ich habe dieses Verzeichnis vollständig wiedergegeben, um zu zeigen, mit welcher Sorgfalt Richardson die ersten vier Bände seines Romanes vor der Veröffentlichung der zweiten Auflage revidierte. (MSS XV, 1, 33/44)

IV.

Petition an Richardson.

To
The justly Admired, the Generous, the Candid
and Benevolent
Samuel Richardson, Esq.;
Commander of all Hearts and Mover-General
of the Passions &c. &c.

The Humble Petition of Anna Williams and Mary Masters, Spinsters.

Greatfully acknowledging the Favour conferr'd upon them by the said Samuel Richardson, Esqr., in his permitting them, to read the first four Volumes of the Excellent, Entertaining and Instructive History of Sr. Charles Grandison, and most earnestly entreating the said (much respected) Samuel Richardson, Esqr. to indulge them with the Perusal of the fifth Volume of the foresaid excellent History, and that he will be pleased to send it immediately to them by His and their Friend the trusty and wellbeloved Signior Baretti and the obliged Petitioners
as in Duty Bound will pray &c.

30th Oct. 1753. Anna Williams
Mary Masters.

(MSS XV, III, 88)

V.

Einige Lobgedichte auf Richardsons Werke.

(Die Verfasser sind unbekannt.)

1.

This Work is Nature's; ev'ry tittle in't
She wrote, & gave it Richardson to print.
But He, (so loose to Trust Mankind is grown)
The Goddess brav'd, and calls the book his own.

(MSS XV, II, 2)

2.

Extempore Epigramm On the
Clarissa of Mr. R'n.

While in Clarissa's Form united shine,
Such winning Ease and Majesty Divine,

Each fond Beholder must the Awe declare,
Apollo's Venus was not half so fair;
But when such copious Stores of Wit and Sense
Her flowing Letters gratefully dispense,
Who but must own the Pleasure and Surprise,
That Homer's Pallas was not half so wise.
(MSS XV, II, 55 ff.)

3.

Aus einer Ode an seine Werke.

At length the Bards around the Throne
Determined thus and said:
'As long as Shakespeare's Name is known
Clarissa shall be read!' (MSS XVI, II, 16)

VI.

Einige Briefe.

1. Richardson an Edwards.

London, May 2. 1751.

Dear Sir,

I have been sometimes not well; at other times greatly busied; or a whole month should not have passed, before I returned you, as I now do, thanks for your last favour.

You see, Sir, how prudently, how paternally, how graciously His Majesty has acted, to make the late public loss as little felt as possible; and to remove the terrors of good men, on the Prospekt of a Minority! — God long preserve the invaluable light of our Patriot King.

You think it is not worth while to kill dead men; and that the work of a certain Editor and Note-Writer and Note-Collector must sink with its own weight — But is he not going on to clog, to depreciate, to weaken the Divine Author; to load the works with expence to the Public; & this for sordid and selfish motives? — What shameful engraftment of a Newton[1]) upon a Milton! — And will not a Bookseller, who has bought a Devil, sell him? — Something should be done in terrorem, by way of exonerating the private acquaintance of your undertaker as well, as in justice to the original Author, to punish these mistakes of their own talents.

[1]) Vgl. Seite 11 Anm. 1.

»Have you not work enough upon your hands with your professed critic«, you ask? — No, I answer. His affair is over. His fame as a Critic has been cannonaded into ruins; and all that he can do, now, will be looked upon as your effects of spite, of malice, and, Mr. Edwards, must not, shall not be sensible of those effects? He may indeed be incensed at you; well he may; he never can recover of your wounds you have given him. He has lost his legs, and walks, painfully walks, & fights upon his stumps, yet nobody wails him as your Witherington of your old famous ballad was wail'd:

Thee, Witherington, needs must I wail,
As one in doleful dumps;
For, when his legs were smitten off,
He fought upon his stumps.

All your friends are greatly delighted with your resolution to do honour and justice to your own Spenser. But if your projected edition of that immortal Bard's works, is so likely to disgrace the Author, let me entreat you, who so well can throw out something to discourage the attempt of these vamping booksellers. How well do you describe them and their low arts!

Your honoured friend, the Speaker, is of opinion, that your affair of your language should be the work of your leisure; and ripe as your occasional observations will permit. But he is very fond of the design; but your Spenser should be prosecuted as your principal work of a gentleman, who best understands him, and can do him most justice, in what seems to be his favourite wish.

As to my own poor opinion, I should be glad, methinks, something were thrown out upon your subject, of your language, were it but for a tryal of taste. But this not, till you have seen, what the professed Critic, as you really are, above your efforts of low malice, and your splendid vengeance of a half-demolished man says, since now, you have every man and woman on your side.

Miss Mulso is very proud of the honour you have done her in your sonnet. She desired, when I wrote, her particular thanks might be returned to you for it. My wife and all mine desire their as particular respects; so do Dr. Heberden,

Mr. Highmore and Miss Highmore. I have made you admirers in Hanover Square, that is to say, I have read to them, here and there, some passages from the letters you have favour'd me with; and a certain young lady shakes her head, and wishes somebody had not had an adversary of whose goodness of Heart and Head she seems to think he could not be apprized, when he dealt so freely about this gall.

Adieu, dear Sir; be as happy as I wish you to be; and you will be very happy; and the more so, as you will thereby increase the pleasure of your friends; particularly of one, and who is and must always be,

Dear Sir,

Your obliged & faithful humble servant

S. Richardson.

After long, long travelling I think, I have found the Good Man; just found him. But you, Sir, and an auxiliary lady or two must correct, adorn and finish him[1]).

2. Richardson An Eusebius Sylvester.

Sept. 24, 1754.

Sir,

It was a circumstance so very particular that I should by accident fix upon a name in the History of Sir Charles Grandison, for one of the characters, that does Honour to his profession, and of the same profession too, that I could not but take time to enquire if that of Eusebius Sylvester, were not an assumed, and not a real name. I have been favour'd with many letters, since the publication of that work, some from anonymous persons, some signed by fictitious names, some by real ones. But now, that I am informed, that the name you sign is really genuine, and that you are by character as well as by profession, a true brother of the worthy Sylvester in my Story, I should think myself ungrateful, If I did not write to thank you for the kind and generous approbation you give of the performance. An approbation so warm, that does so much honour to the heart that gives it, as to the work.

You have heard, you say, that I am about to publish

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[1]) Erste Anspielung auf Sir Charles Grandison.

three more volumes of the same history. Indeed I am not. I have closed, I think, my writings, for the public eye, after I have extracted, and printed in one Pocket Volume, for the benefit of the Youth of both Sexes, who have read it chiefly for the sake of story, when my principal end was Instruction, the Sentiments contained in the three Pieces I have published. I have written a great deal. I am advanced in years. I have very strong nervous maladies to contend with, and have had for years; for which all the powers of medicine have been tried, and found ineffectual. I have a very troublesome business to persue, for the sake of 4 good girls[1]). My close application from youth till now has been thought detrimental to my health. I am trying, what relaxation from the pen will do. — But too late, I fear, began the tryal. And ought I not to have some conscience in obtruding my writings on the Public? — Should I, in policy, write, till want of success in the sale, gives a check to my obtrusions (many I call them)? which would depreciate what hitherto have been well received; and of course, lessen the good, I have ardently hoped to do; my chief aim, let me presume to say, by my publications?

Give me leave, Sir, to tender myself to your acquaintance, if you come to town. — To your Correspondence, if I can be of the least use to you, at the distance we are at, from each other. You must have an excellent heart. What good are gentlemen of your profession capable of doing, when governed by such religious and moral sentiments, as your letter glows with!

I am, Sir, with greatest respect,
Your much obliged and faithful Servant
S. Richardson.

3. Richardson — An Mr. Marsh.
Dec. 21. 1739.

Mr. Marsh,

I am personally unknown to you; but I think, in a matter, where Right is concerned, I shall have your attention. Proposals are published and handed about in your name, for

[1]) Statt des Punktes ursprgl.: »; six boys in Heaven«. Nachher ausgestrichen und, wie oben, verbessert.

printing by subscription Mr. Hill's Ottoman Empire, a Copy that is mine, and which you can have no kind of pretence to print, and which, if ever it be reprinted, will be done, with great alterations and additions. It will be your interest, therefore, and I doubt not your inclination, to desist from this undertaking, as soon as you are apprized of this. And I chose to proceed in this corteous and civil manner, rather than any other. And am

Your humble Servt
S. Richardson.

Salisbury Court,
Fleetstreet.
Dec. 21. 1739.

To Mr. Charles Marsh,
at Cicero's Head, in Round Court,
in the Strand.

4. Urania Johnson — an Richardson.
May 29th 1750.

Worthy Sir,

How shocking, how unequal a return am I about to make? which nothing can I think excuse me for, but this, you have desired it. — After the many admirable pieces you have honoured me with, a perusal of it must appear, I am afraid, impertinent, as well as vain in me to comply with your request, in This: to lay before you such a very trifle, as is here inclosed: Nor had I taken courage so to do, but from one more consideration, that this has some years ago been happy, in the approbation of a person, whose opinion always had the honour, to have weight with Mr. Richardson.

Now you, good Sir, whose judgment is as keen and penetrating, as'tis just! will see by this, my fear, that it will stand in need of every support, that I can lend it, if I durst submit it to your eye! Since kind parental prejudice might possibly have greatly bequeathed the dear Deceased in favour of it: More perhaps than it deserved. — And you will have the Goodness, I am sure, to make all due allowances: who are not only the Best Judge! but most Humane of Judges!

I therefore, from the comfort, that consideration lends me, dare entreat the favour of your reading it: and giving me your kind correction of it (if it prove worth correcting), where you find it necessary. — But I am sinning against convictions,

surely, who, when I am so well convinc'd, of what importance all Your Moments are, thus dare to trouble you with such a subject, so truly insignificant as this, from, Sir,

your much obliged
and most obedient
humble Servant

Urania Johnson.

P.S. My best thanks attend good Mr. Richardson and her sweet Female Family.

I had design'd myself, at least one hour of Happiness in Salisbury Court, as I came down to Plaistow: But was that day too stupid, from ill Healths, to think myself the least deserving such an Honour!

Verses to Mr. Richardson, occasioned by a Conversation with Him, upon the Management of Children.

1. They who before theire judge must guilty plead,
   Condemned of course, can thence no trial need:
   Sentenc'd by law, what mercy can they hope?
   But hope (as mercy ought) has boundless scope.

2. Yet, when the touch'd offenders mean to mend,
   Who would not wish that mercy was their friend?
   And I, who hope from such a judge as you!
   Shall find more mercy, than I own in due.

3. Fond of a trial, which I hear, with shame!
   Since soft instruction counterpoises blame.
   And self-determined, from truth's kind decree
   I will the convert soon of reason be.

4. Folly and Fondness shall be forced to part
   And Prudence take possession of my heart.
   Your counsel shall my fortitude impress,
   Which like Clarissa's Fate, but wounds to bless!

5. And when through time it gathers strength and root,
   What virtuous branches may not hope to shoot?
   Thus my lov'd Henry, shall new-grafted grow:
   To bless the cause, whence all this good shall flow!
   Your Precepts must resistless force convey:
   Since four such sweet examples lead the way!

6. But where can hope and I, expect to find,
Such native excellence, as forms their mind!
Where Wisdom's Strength and Female Softness meet,
And all the Parent's Duties shine complete! [1])

[1]) Mit solchem Zeug wurde Richardson tatsächlich überhäuft (vgl. auch No. V), und er muß auf die ziemlich zudringlichen Gedichte, voll von Schmeichelei und schwärmerischer Verehrung, die ihm meistens von zarter Hand zugingen, doch recht stolz gewesen sein, sonst hätte er wohl nicht diese meist sehr geringwertige Poesie mit solcher Gewissenhaftigkeit gesammelt und seiner Korrespondenz einverleibt!

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Lebenslauf.

Geboren wurde ich, Paul, Wilhelm, Erich Poetzsche, am 13. Juli 1884 zu Berlin. Ich bin evangelischer Konfession und gehöre dem preußischen Staate an. Nach dem Besuche der 6. Städt. Realschule zu Berlin siedelte ich auf die Friedrichs-Werdersche Oberrealschule ebendort über, wo ich zu Ostern 1904 die Reifeprüfung bestand, um mich — zunächst 6 Semester in Berlin und seit Ostern 1907 in Kiel — dem Studium der neueren Sprachen zu widmen. Dem germanischen und englischen Seminar zu Berlin und dem romanisch-englischen Seminar zu Kiel gehörte ich je ein Jahr als ordentliches Mitglied an. Den Sommer des Jahres 1907 verbrachte ich zum großen Teil in England und Schottland, um Sprache und Volk aus eigener Anschauung kennen zu lernen. Am 16. Mai 1908 bestand ich die Doktorprüfung.

Vorlesungen hörte ich bei den Herren Professoren DDr.: Brandl, Delmer, Deussen, Ebeling, Elton, Friedländer, Geiger, Haguenin, Harsley, Hartmann, Hecker, Herrmann, Holthausen, James, Kauffmann, Kirkpatrick, Körting, Lehmann, Münch, Pariselle, Paulsen, Pfleiderer, Riehl, Roediger, Roethe, Runze, E. Schmidt, Schultz-Gora, Simmel, Spieß, Thomas, Tobler.

Allen diesen Herren gestatte ich mir, an dieser Stelle meinen herzlichen Dank auszusprechen, vor allem aber Herrn Professor Dr. Holthausen und Herrn Geheimrat Körting für die vielfachen Anregungen, die mir von ihrer Seite zuteil wurden.

Kiel, den 19. Juni 1908.

Erich Poetzsche.

DUE JUL 30 1927

AUG 21 '64 H

CANCELLED

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